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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere





THE "HIAWATHA" of Coleridge-Tigor, in costume, hat become an annual event at the Royal Alberton as a spectrollar plant and the Royal Alberton as a spectrollar paganat rather than as opens and it each present began this year on Whis-Monday, with relays of emissent spolars, for successful and the relationship of the relation of the re THE "HIAWATHA" of Coleridge-Tay-

WHEN THE BOSTON SYMPHONY ORCHESTRA opens its fiftieth scason on October tenth, the guest conductor of the occasion will be Sir George Henschel who led the first concert of the organization a balf century ago and was the regular concordant of turn years of existence of the control during its first four years of existence of the control during its first four years of existence of the control during its first four years of existence of the control during its first four years of existence of the control during the control du

THE WORCESTER FESTIVAL (Mass-achusetts) will be held this year fross Au-gost twenty-sinth to September fourth-gost twenty-sinth to September fourth-thered Stocked conducting. Further's Horal Interest of the September of the Horal Horal Conduction of the September of the Horal Horal Conduction of the September of the Nisa Morgana, Newdad Van der Ver, Lunise Stallings, Ethel Hayden, Paul Alti-beure, Fred'ive Baer and Roghero Rieci. THE ROYAL THEATER OF ROME was opened on June twenty-fifth for a special performance of "Marthas" with Gigli as Lioned. The King and Queen honored the tenor with their presence, remaining to the end of the performance. By personal recommendation of Mussolin, Gigli was recently made a Commander of the Order of St. Martitles and St. Lass. ANISCAL AND OTHER CULTURAL AND CHIEF CULTURAL AND CHIEF CULTURAL ANISCAL ANISC

THE NEW SOUTH WALES MUSIC
TEACHERS CONFERENCE (Australia) met for its third annual conference in May, wish Mr. G. Faunce-Alliana prisiding. Two of the objectives of the discretice of the discretice of the discretice of the discretice of the discretize of the discretize of the discretize of the discretize of the discretized musicians and to prepare a list of accredited music teachers. A highly commendable world.

CLAY SMITH, widely known as from-bonist, composer and Chuntanina enter-taint passed away at his Chicago home work for more than a quarter of a century, the last fifteen years of which he was at the head of his own compositions include dainy. His com-nertial and vocal solos and vocal ensemble

RUTH REMPER, the American violinies, who has been so successful in her European contert tour, has been appointed as a teacher in the Salgburg Orchestral



MAX VON SCHILL-INGS, composer of the op-era, "Mono Lisa," which was produced at the Metro-politan Opera House of New York, on March 1, 1923, is announced as one of the conductors of the German Grand Opera Com-sons for its visit to Gersson Grand Opera Com-sony for its visit to America this winete. Dr. von Schillings is widely composer and conductor. He has bette oses as conductor of Tel has bette heater, the Theorem State Opera in Ber-re, Berlis State Opera in Ber-relearable of the Bayrouth Festivals.

THE NATIONAL HIGH SCHOOL
ORCHESTRA AND BAND CAMP, at
Interlocken, Meklegas, has been this year
guidade guests who have spoken, or concuted references and programs, have been,
Howard Hanson, Joseph B. Modey, T. P.
Howard Hanson, Joseph B. Modey, T. B.
Lee Sowerby, Hellis Dann and Peter
Dykema. THE DEBUSSY PLACE OF RESI-DENCE, at 80 Avenue Foch, near the Ave-ne du Bois de Boalogne, has been market by a commemorative stone set in the will of the house by the Municipal Council of

THE SAN ANYONIO (TEXAS) OPEN. AIR THEATER, bone of the San Antenio Civic Open. Company, was decleted on the San Antenio Civic Open. Company, was decleted on taleas? performance of the perennial "Bohemin GR" of Balfe. The theater is in-benin GR" of Balfe. The theater is in-benin GR" of Balfe. The theater is in-bening the performance of the perennial "Bohemin GR" of Balfe. The theater is the state of the same of the perinning the perinning the perinning the perinning the same of the perinning the perinning the same of the perinning the perinning the perinning the perinning the same of the perinning the perinn e m ocigan.

THE METROPOLITAN OPERA MANAGEMENT announces as no-cities for the
coming season, Monosorgady "The Fair
coming season, Monosorgady "The Fair
Pration Riddede" (total new to America)
and Deem, Taylor's "Peter Bhesson
(world preasiers). Revivals will include
Assaret's "Flying Dotthams, "Maneamis Nosaret's "Flying Dotthams," Maneamis
Verdis" "La Forta del Dezino." Another
novelty will be to vo. Super's operetts, "Boccaccio" with the dialogue done into recitative by Arus Bolandoy. FOR THE MOZART FESTIVAL of one work at Basel, Swittenshad, in Jime, the work at Basel, Swittenshad, in Jime, the month from the Seradio, "Tone Goranni," Coal Fan Tutti" and "The Masic Fitter," Coal Fan Tutti" and "The Masic Fitter," Coal Fitter in Francis of Figure in reported to have erraised the manual bubbles of the properties of the coal fitter of t WILHELM FURTWÄNGLER IS willHELM FURTWÄNGLER is re-ported to have resigned as conductor of the Vienna Philharmonic Orchestra, a position which he has held for two years. He suc-ceeded to the lation of Franz Schalk who was preceded by Felix Weingartner.

THE HOLLWOOD BOWL orthestral concerts have had another triumphant season contribution which this feet convenient has under the Las Angeles vicinage, still personal to the Las Angeles vicinage, still person has made to the Las Angeles vicinage, still person has made for the Las Angeles vicinage, still person has made for the Las Angeles vicinage, still person has been as much further translation and multis private and cartaking may be made successful in any large community.

large community.

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of the founder.

SIGNORINA ANITA COLOMBO has SILNORINA ANTTA COLOMBO has created sententhing of a stri in Italian musical circles, by her appointment as directres of the famous La Scala of Milan. Aiready and it was the who was reasonable for the basiness arrangements of the recent European four of the New York Philharmonic-Symbhony Orthestra.

MASCAGNI is reported to have received an invitation from Pope Pigs XI to com-pose a hymn for the Vatican City.

pose a layant for the Vatton City.

MILTON'S "COMUS", which the main of Henry Lawes, was give well from more in a wooded amphibitacter in the gardens of Ashbridge House (near London), on the alternoos and crenings of July elighteenth and nineteenth, in sid of the Ashbridge Endowment Fund. "Corras" was written for the first Earl of Bridgewater, then owner of Ashbridge.

THE NATIONAL ASSOCIATION OF ORGANISTS met for their eventy-third amount convention at Los Angeles, California, ment convention at Los Angeles, California, the Caristan Harole Vincett, Milligan, John Deare, Roward S. Breck, Frank W. wines of the National Association of Organists and the American Guild of Organism was discussed.

A CHOR OF ONE HOUSAND
VOICES saft for an audience of agree
thousand, the benefit of the feetival
feetival in the Schoellkopf Stadium of
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laving been trained during the year by a
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of concerns from the standard repersoire.

MR. FRANCESCO BERGER, "the grand care the first property of the grand of the first property of the grand of which the is senjor professor, has been added to the Civil List, a disseriou correction correction. The contributions to the intellectual, article or cultural Bit of General Rittan, Mr. Berger, now minety-six years of age, making the contributions to the intellectual, article or cultural Bit of General Rittan, Mr. Berger, now minety-six years of age, making the grand the grand that the grand "JAZZ" is reported to be suffering a de-cline in popularity in the United States, with the Vennese type of music teading

MUZISKA, of Budapest, the foremost Humarian musical magnature, recently published complete a transferior of the address. "Musical Haddinn in America Address." Musical Haddinn in America Musical Conference, by Dr. James Pranuss Cooke. editor of Tirk Eryure, and published in Tirk Eryure for September, 1929. This address has been grained in part or in whole, in mine Earopean tompute.

FIFTEEN THOU-SAND HEAR ALL-AMERICAN PRO-GRAM by the Goldman Band, ran a New York headline on July 11th; hooding on Joly 10th; and is an adjacent column one right have leading the leading of the leading to the leading to the leading the leading to the leading t

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The Majesty of Liszt

UNGARY has had no king whose influence in and out of the land of the Magyars has equalled the regal rule of Franz Liszt. The dominion of Liszt was that of a great humanist and a great human, quite as much as that of the master pianist and com-poser. His magic influence extended far beyond the borders of his native land; and, even today, forty-four years after his death, there is no figure in the history of the piano that equals in prestige that of Liszt.

Born in Raiding (near Odenburg, in 1811), his long life terminated at the shrine of his great son-in-law, Richard Wagner, in 1886. His father was a man of culture, who played the piano exceedingly well and who gave the son his first lessons. In 1821 the little Franz was taken to Czerny at Vienna: and the greater part of his life thereafter was spent, not in Hungary, but at Paris, Weimar and Rome. True, he did on back to Budanest some eleven years before his death, to take the presidency of the magnificent Hungarian Academy of Music; but, all in all, he was a "citizen of the world." The great school at Budapest is now known as the "Franz Liszt College of Music'

Liszt was always a Hungarian at heart and was inrensely interested in the cultural development of his native land, not merely in music but also in all other fields. His very name is in this day so greatly revered in Hungary that the eyes of every Hungarian shine with joy at the mention of it. It is no wonder that his com-

natriots have erected a regal statue of the master seated in a huge chair, which one sees in front of the Budapest music school.

Liszt is credited with being the great exponent of Hungarian music; but a search of his voluminous compositions reveals that less than thirty of his works can be classed as strictly Hungarian. Among these are, of course, the fifteen Hungarian Rhapsodies. Added to these are five other rhapsodies, known as: Rhapsodie Espagnole; A Munkácsy; Tíré de L'Album de Figaro; Pour l'Album de l'Exposition de Budapest; and D'après les "Czárdás Nobles" de C. Abranyi. It seems regrettable that Liszt did not embody far more of the great wealth of Hungarian folk themes in his works. Liszt's prodigal benevolence, his greatness of heart, his breadth of vision, his princely courtesy, his pride, his wit, and his keen penetration, all were traits characteristic of the finest in Hungarian life. Like most Hungarians, he was a splendid linguist. The Hungarian language is one of the most difficult of all to learn. Because their native tongue bears little or no resemblance to that of any other European nation, Hun-

garians are forced to learn other languages, which they usually acquire exceedingly

Liszt could not rise to his great heights without incurring jealousies. His various love affairs have been magnified, perhaps because he was the victim of a small army of adventuresses and because of his prominence. He was little different from most men of his time, situated as he was, except that perhaps he was a little more open.

As for Liszt's human appeal, few men of the last century equalled him. It has been our pleasure to know intimately many of his disciples. In fact we studied for some time with two of his best known pupils. The tales of his goodness, his kindness and his tolerance, are unending. He was an inspiration to all who knew him. The brilliance of his playing was mesmeric. When he played, he and the piano became one. Liszt was the first to carry the piano to orchestral dimensions.

Finally, when all is said and done, perhaps Liszt's

greatest achievement was the creation of the Symphonic Poem. The old-fashioned symphonic barriers were detestable to such a genius His symphonic poems have influenced all musical composition from that time on. There is a majesty about the Liszt symphonic poems that has compelled all musicians to recognize the master as one of the great composers of all times.

The "Majesty of Liszt" was perhaps best manifested by the homage that was instinctively paid to him, by everyone from potentate to peasant. Wherever he was, he held court. He traveled with a retinue of worshippers that any monarch might have envied.



From an Oil Painting by O Friederich

IN PERSON

THE POSSIBILITIES of direct teaching by means of the radio is a problem to which educators have given serious attention. With certain general subjects, educational lectures "lessons over the air" already have become immensely valor ressons over the air airceasy nave recome immensity var-uable. While they do not bring the inspiring presence of the lecturer himself, they do bring his message; and if, like a cer-tain few individuals, he embodies his personality in his voice, it is of course the next best thing to being with the speaker in person, unless we except the talking pictures which show us some-

thing of the one delivering his thoughts Possibly at some time in the future someone will invent a super-television-telephone of adequate dimensions so that tw persons can hold communication and at the same time watch each other's behavior at opposite ends of the other waves. Not until such a contrivance is made practical can we have any thing "over the air" that will approach even approximately a

real music lesson given in person. Even with such a super-hyper-hearall-sceall-ograph, th teacher could see only one side of the pupil and the pupil only one side of the teacher; so that the countiess variations of hand and arm position which arise in playing an instrument could not

be observed by either of the two interested parties. Everyone who knows anything at all about teaching knows that a very large part of the value of the lesson in person comes from the ability of the teacher to observe, to diagnose, to make immediate and helpful corrections (sometimes with his own hands molding and assisting those of the pupils) and at the same time to communicate by means of personal enthusiasm and by example the inspiration that builds ambition and leads to success. Perhaps this represents seventy percent of the value

of the lesson. Lessons over the air, therefore, will not and can not take the place of real instruction in person. The regular high class musical programs, such as we have been hearing, are of enormous value in supplementing the work of the pupils. At the same time, and in a similar way, we are confident that the radio will in the end become one of the strongest assets of the

teacher. Without the diagnostic and corrective services of the teacher "in person," radio lessons have about the same value as dental or tonsorial services over the air. We may listen with profit to the advice of the dental goods manufacturers who sponsor Amos and Andy or Will Rogers; but if we would have a tooth filled the dentist would have some difficulty in trying to do it if we were a hundred miles away. Instructions as to how to cut one's own hair, via radio, certainly may be given; but--?

The buffling problems in sound recording, sound transmis-sion, and in sound motion photography have been solved by scientists to an amazing degree and are already contributing hugely to the practical, conomic and social progress of the pub-lic as a whole. We are better informed, happier and more capable, because of these great mechanical triumphs of man. The wise people at the head of enterprises for the manufacture of these devices must in the long run recognize the natural limitations of all mechanical devices and see to it that they are employed to our advantage within these limitations.

There are certain things that science never can do. As one noted actor put it recently: "I can send a kiss to my sweetheart over the phone, over the radio and over the talkies, so that she can actually see the kiss and hear the smack; but for some peculiar reason she is not quite satisfied with these long distance kisses.

THE ETUDE MUSIC MAGAZINE was so enthusiastic over the abilities of the radio that it conducted Etude Radio Hours for over two years. However, it never attempted to usurp the position of the legitimate teacher by giving lessons, hecause we were convinced that this was fundamentally impractical and impossible.

A HUNGARIAN CONCERT THIRTY-TWO HOURS LONG

HE Hungarian love for music is often akin to intoxication. T HE Hungarian sove for many is overwhelmed by its charms, and stop only when exhausted.

Recently a Hungarian nobleman of highest renown recounted to us an experience he had in his youth with a party of students. One night at nine they engaged a Hungarian band to play for them. All that night, and all the next day, and until five o'clock of the following morning, they played continuously. The first musician to give up was the Cimbalom player who was so exhausted that they could not go on, after thirty-two hours of Hungarian folk-songs.

A singular thing about the Hungarians and their music is intimated in the old saying, "We are happiest when we are sad." They seem to experience a kind of ecstasy in sad music which is translated into joy instead of sorrow. Once we played some very sad old Magyar themes for an elderly Hungarian count, and he hurst into tears. Of course, we stopped at once, but his wife cried out, "Go on! Go on! He is enjoying it so much!"

One Hungarian friend said to us recently, "We like sad music so much that I think that we would even listen to a funeral march at a picnic.

WHERE ARE THE GREATEST PIANO TEACHERS?

F "distance lends enchantment to the view" it certainly does also give many students the idea that they must go to the ends of the earth to reach some master adequate to bring them to the highest standards of efficiency In many instances there could not possibly be a greater

In many instances there could not possibly be a greater mistake. On a recent tour of the West we found in one center, hittle known in comparison with Berlin, Leipzig, Budapest, Paris, New York, Boston, Philadelphia or Chicago, pupils playing with a finish and excellence that was distinctly first class.

We had barely heard of the teacher of these pupils but he was producing players that any great music school might be who were dissatisfied and planning to go to some far distant who were dissussed and penning to go to some far distant city to get "superior" instruction. In all probability they would run the risk of getting with some teacher who could not do

half as well as wen. It is true that the great metropolis attracts far more teachers of ability than the small center, but, where there is really a superb teacher at home, stick to him until you are conreally a supero teacher as monte, once to min until you ar vinced that there is nothing more for him to teach you.

On the other hand it is a great mistake to remain with an inefficient teacher through a mistaken idea of loyalty. We knew of one voice teacher in London who was great only in his own imagination. He was a man of much personal charm and magnetism who vociferously proclaimed his marvelous skill and so convinced his pupils of his priceless powers that many remained with him for years. Yet, he never produced a single pupil of real ability.

The Etude is especially proud of the unusual character of the material and illustrations used in this issue The Estade is especially proud of the unusual character of the untertained used me that since Muny of the unre diffusations appear for the first time of America. We desire to shady Prof. Jeno two Dokaniya, the President of the Royal Hungarian Academy of Munc, Prof. Bide Barrok, Dr. Robert Meszleiny, Scandeny of the Royal Hungarian Academy of Munc, Mr. Garros Barcay, of the electhrouse from of music publishers, Refusatolgy is 4 Fana, of Budapett, Mr. Arnold Somiyo, of Budapett and Munc. Tolenda Merio, of New Tork for their fine spirit of cooperation in preparing this issue.

The Spirit of Hungarian Music

From An Interview with the Distinguished Hungarian Pianist

VOLANDA MÉRO

Many Miles was been in Redebest. She became to study the binne at Alme. Mere was cont in thisapest. And regain to fluor the plants at the age of free; and her progress was so remarkable that she was admired to the Conservators at an use for brieve that required by the authorities. There she studied with a famous Lisst bubil. Auguste Reunchaum, She There she statued with a following Liest paper, Auguste reculcionum. She woom the state prize on two occasions. Her début was made with the Dreder Philharmonic Orchestra, when she bloved the A Maion Concerto of Liest. Her American début was mode with the Russian Symbhous Orchestra, in

1989. She has alloyed even extensionly in all borts of the United States 1909. She has played very extensively in all parts of the United Males, Mexico, Cuba, Swith -Imerica, and is most of the matesic context of Europe, in 1898, the was appointed professor at the National Conservatory in Budapest, I al 1999 the married left Herman Trion of New York (amongs of the Strinson Pisson Conspany). Five people are qualified to speak spou Huggaries marks with more authority. Interviews with Mon. Miri, or 1899. Pinno Plavina, abbeared in THE ETUDE for May, 1916 and April, 1926.

HE SPIRIT of Hungarian music is no different from the spirit of Hunmerian art or Humparian literature for it is an expression of the spirit of the Humparian people. Because of its georanhical location. Hungarian art is nossibly less known to Americans than that of other countries.

Not until you have stood upon the Fisher's Bastion, that yast majestic national monument of white marble, in the city of Buda, overlooking the modern city of Prest and the distant stretches of Dannhe and have listened to the story of the tragic wall of heroes who on that spot acted over and over again as a barrier tween European civilization and the rabble hordes from the Orient straining with funatic efforts to conquer all the lands to the west, does one realize what Hungary means to the world of today. Fisher's Bastion should be a shrine of all occidental countries. Do you wonder that Hungarians throw their heads back with pride when they dream of the wonderful past of their country and the part it has played in human progress?

An Imperial City IN VISITING Budapest, the first vivid

I impression on the stranger is that of its stateliness. He is amazed by the size and magnificence of the Houses of Parliament. He is impressed by the grandeur of the Royal Palace, in his commanding position overlooking the Danube. dateness of the shops and the fine orderliness of the main street, Andrassy Ut, sur-prise him. The houlevarés, the parks, the monuments and the art galleries, all him realize that Budapest is one of the most heautiful and the most imposing cities

Gypsy Influences IF HE HAS THOUGHT of music and

Hungary he has possibly thought first of the Gypsics. The Gypsy population of Hungary is but a small part of the Gypsy nonpulation of Europe; but, because these picturesque nounds were here persecuted less than in most European countries, many of them have settled and have grown rich. Their nusic is remarkable, and Hungary is properly proud of their accomplishments in the tone art, but they represent but a very small part of the real music achievevery sman part of the real music achieve-ments of Hungary. One may say that Hungary is a land of planists and point out Lizzt. Joseffy. Dohnányi and others, but he will be forgetting the great field of Hungary in violin playing, with Remenyi, Hubay and Leopold Aper, the pedagogical ancestor of a whole school of virtuosi, or Bartok and Kodhly in the field of modern composition.

Musical art in all its branches has flourished in Hungary for half a century The opera is especially unique, because of the great number of performances of of the great number of performances of Hungarian works. Chorus singing is also very popular, and symphonic concerts are spon a very high level. The great con-

the world. The prices for instruction, for talented students, are almost nominal. The staff of professors is one of the finest of its blad in the world As Mendelssohn was the founder of the

Leipzig Conservatory, so Liszt was the Budapest; and his great statue on the front of the building typines the highest in Hun-garian musical ideals. In fact Lisat is the prototype of the best in Hungarian art. He is absolutely alone in his field, as a man and as a musician.

A Charitable Soul THE MOST DISTINGUISHING generosity of spirit. The man who all his life out others first and sacrificed himself time and again for his art had

servatory is one of the best commed in Wagner, made possible the production of "Lohengrin" and "Tannhauser" in Germany and thus fostered one of the greatest geniuses in the world. It was Liszt who brought the French master, Berlioz, to the Lisat's championship of the works of hopin showed his greatness of divination He identified Chopin at once, but the

delicate, febrile French-Pole was no one to exploit his own works. This List did in magnificent fashion, as he did also in the case of Schumann who was looked upon as a great modernist in that day. Liszt, it is said was also the first to play the last Beethoven sonatas in nublic. It should be remembered that at the eginning of his career List lived in an atmosphere totally different from that of

something colossal in his soul, which can-today. He may be said to have been the

not be described with words. It was Liszt first of the great virtuosi pianists. And who, recognizing the genius of the outcast who, indeed, has surpassed him since? The programs in that day were wholly un-like those of the present. Recitals of a single artist were rare. The programs were made up of contributions by several different performers. It was necessary to command public attention, as, indeed, it is almost everywhere today, by means of certain brilliant pieces that would appeal to the general public. Liszt put these upon his programs and thus won the criticism of the hidebound conservatives. But List was too big to be affected by that. He was the first to give, in broader sense, a hearing to the Brethoven symphonies, because there were so few orehestras to perform them He made them known in his own piano ar-rangements. Because so much of his music, in the way of arrangements and in the way of brilliant concert pieces, has been played, the public has rather foresten his other music of a more perious nature, which deserves a place on all modern programs and which, to my mind, is infinitely more valuable as art than the enriosities of modernism which planists introduce in this percentic are enrication written often be composers who are mere nygmies in com-

A Man of Poise

N FACT Lists was so big in every way that, if he had not entered the doore of music, he might have triumphed in alof music, he might have triminated in al-most any other line. His wit and poise were amazing. Once, when he was playing for the Crar of Russia, the Crar com-menced to talk. Lisat stopped instantly, which so augered the Crar that he demanded to know why he had stopped; to which Lisat replied in his dignified manner. "When the Czar of all the Russias speaks, others must be silent."

Even when friends went to him and pointed out that his sort-in-law, Wagner had taken the theme for the great bells in the Holy Grail Scene in "Parsifal" from Liszt's "Glocken you Strassburg." Liszt

replied patiently "We can wait. Anyhow, someone will

A Trail-Blover

DURING HIS LIFETIME List was

the veritable torch of musical progress in Europe. Consider for a moment his amazine influence upon his pupils. He never accepted any money from them.
What he demanded was proficiency. If a pupil had the andacity to come to him ith inadequate preparation, it made him indignant and he would thunder, "Am I a biography of Liszt, counterates some four bundred students who came under his influence. The lessons were not assemble the ordinary sense but more like conof the master and possibly some of the

students were given in the most helpful Some of these studied with Lisat for a comparatively short time: others were



VOLANDA MERO

associated with him for years. In order to show just how remarkable the influence of this great Hungarian was let us mention a few of the most famous and see how his ideals and his genius spread out to all lands. In making up this list we are taking only those names likely to be best known to American readers. The birth place of each

Any Pyr-Doine States of America
Lives Reta-Sim-United States of America
Solet Mester—Currony
America States of America
Solet Mester—Germany
Bactor of Alter—Southand
Carrony
Bactor of Alter—Southand
Carronic America—Germany
Carrol America—Germany
Martin States of America
Retal Emerican—Germany
Karl Esperason—Germany
Karl Esperason—Germany
Karl Esperason—Germany
Carrollon States of America
Parthur Bind—United States of America
Parthur Bind—United States of America
Carring Timed—Transce
Logis Brands—Faland
Logis Brands—Logis Large
Logis Brands—Faland
Logis Brands—Logis Large
Logis Lo Brassin—P.... 20 Bulow—German, 20 Bulow—German, Ricordi—Italy de plane, J. Burgmein) — later—Germany

Mano—Germany
 am Manom—United States of America
 and MacDowell—United States of America
 Meyer-Othersteben—Germany
 Meschowskin—Polans
 istants da Mocto—Portuguese Africa

Den Geller-Gerange

Den Ge

An Apostle to the Far Countries

NOT ALL of the musicians on this remarkable list went to the muster solely for pianoforte instruction, Some went for help with their musical compositions. Nevertheless it was for his advice in pianoforte playing that he was mostly sought. Probably no such classification. howing the far-reaching influence of Liszt, has ever been prenared before. You see, it reached out to all lands. Of par ticular interest to Americans' is the fact that of this group of sixty-odd notable names twenty-nine have toured in America as pisnists, eight have conducted symphony orchestras in the United States. twenty-five have been engaged in teaching in America, many of these for years. Mason, Joseffy, Sherwood, Pratt, Orth, Maas, Liebling, Lambert, Baghy, Baermann, and Julie Rivé-King have taught here for a lifetime. In fact it would not be an exaggeration to say that Liszt's pupils have given, in the aggregate at least five centuries of teaching years in our country. Only by such as unusual presentation of such a fact can one realize what the force of the influence of this great Hungarian genius has been upon the shaping of planistic art in the United States. Do you wender that we of Hua-

garian hirth thrill with pride when we think of Liszt's accomplishments? The greatness of his soul was shown by the slight attention he paid to his own selfish ends. He was always giving, giving, giving, of his services as well as of his means, for charitable causes. He must have made a great deal of me It has been reported that his receipts for

three concerts in Paris were around twenty thousand dollars, a fabulous sum for those days. Yet List died compara-tively noor, Sofe Menter once asked him to go to St. Petersburg to conduct a performance of his great gratorio, "St. Fligsboth." List replied that he was very old. and that the trip would be an expensive one for him, noting that he would have to take a carriage from the hotel to the railroad and back. Reading between the lines, it is clear that Lisar's means were restricted. Think of poor Lisat being obliged to count his pennics in this

fashion, after having given such wealth to the world! The Leaven of Hungarian Art WE NOTE that Hungarian music, art and literature are gradually commanding more and more attention. literary and dramatic works of Molnir, Lengval, Vaida, Herczeg, Drégely, Biro Brody as well as the paintings of Lissk Munkacsy, Benczur, Glatter and Medny-

inseky, are becoming better known every day. Molnár is one of the most successful of living playrights. Music in Hungary is by no means looked upon as the prerogative of the professional. There is an astonishing number of exceptionally fare amateur perform-In my own social set in Budapest there were four such young ladies, almost any one of whom might have made a brillimit success on the concest stone. Proctically all members of the aristocracy are musical, and many are accomplished performers. This is a tradition in Hungary and accounts in part for the lofty regard of this nation for the most beautiful of arts.

Dots and their Values By- GLADYS M. STEIN

Most young pupils know that a dot after a note prolongs its value by one-half, but few pupils realize that a second dot adds one-half the value of the first dot and that a third dot adds one-half the value of the second dot. The following exercise



after it is equal in duration to a whole note, half note, quarter note and eighth note all tied to the first note.



HONOR TO A FAMOUS MUSICIAN

One thousand Gypsy musicians participating in a memorial ceremony to Radics Bela, the famous Gypsy violentst who died recently in Budapest

Open the New Musical Seasons Brilliantly by Spreading the Gospel of Music Study By HERMAN LIEBMAN

Your Attitude to the Teacher

THE MUSIC teacher, great or small, belongs to that order of society who lives and radiates nothing but beauty and harmony and peace. Whether it is the great master giving the finishing touches to his celebrated artist-pupil or the unknown young teacher giving his first leason to an urchin, they are doing essentially the same thing, namely, teaching humanity to express itself through the medium of

Respect your music teacher and do not hesitate to show him that respect. Speak of him and recommend him to your friends as you would your favorite physician. It is a simple and very tangible courtesy highly appreciated by the teacher, who, obviously, can not be expected to solicit punils him

Pay the lesson fee and pay it promptly. rregularity in lessons and lapses in payments worry the teacher and prevent him from giving his best efforts to his profes-

To be a progressive and interesting pedgogue the music teacher must have since to practice, time to study new tracking methods and material, time to attend emcerts, time to relax and time for his private family life. For these reasons and also ecause teaching is so exhausting physically and emotionally it is impossible to teach more than several hours each day, Every appointment, therefore, is of vital economic importance to the instructor and

must be so regarded by the studest. In general, a better understanding of and more sympathetic attitude toward the ssic teacher will certainly go far in rais ing the standard of musical education in

Music Making at Home

HE HOME is the ideal place to make and enjoy music properly. One may sometimes attend an opera or a concert and he thrilled by the marvelous singing or playing, but it is only in the home that music becomes a truly personal and intimate experience

It is impossible to overestimate the value of getting together once or twice a week and playing duets, tries and quartets or singing in small choruses. It is the most beautiful form of social intercourse. It brings children and adults together in an atmosphere of larmony, cooperation and

friendship. Music making at home makes the home more interesting and more attractive, thus halancing and correcting the questionable street" influences which often lead to so much evil and unhappiness.

It is when good music thus becomes a ousehold commodity that a community of a nation is said to be musically cultured as Bach, Beethoven, Chopin and others.

Music Making Outside the Home FOR THE more complex forms of musical activity, such as the orchestra or oratorio, it is necessary, of course, to go outside the home. The Grammar School, High School and College orchestras are excellent vehicles of symphonic training. To the more ambitious and advanced students the Orchestral Societies offer professional training of the highest order. In the field of choral singing the opportunities are no less numerous. The various large and small singing groups and glee clubs, and particularly the church choirs are all very inviting creative outlets for the

musical energies within us. There is nothing more relaxing and more refreshing for our tired nerves and tired minds than joining some serious musical organization and forgetting our daily toll in the divine harmonies of a Mendelssohn

or a Mozart. Attending Concerts and the Opera TO HEAR great music inspiringly performed we must often go to the symphony, the opera, or the recital hall where

we can hear the living voice or instrument and see the living artist Another very moving form of music is the negro spiritual. This is our own idiom and probably America's greatest contribution to music so far. To hear good negro

artists render spirituals is an unforgettable experience, indeed And, of course, we must occasionally hear the great master-soloist of the violin.

the plane, the celle, the harp, the flute, and the various singers.

Creative Listening

TO LISTEN intelligently is to create: to feel deeply is to perpetuate. must always strive to reconstruct with our own imagination that image of Eternal Beauty which the composer has striven to capture out of his own deep and myste-

To feel deeply is an emotional experience which perpetuates itself in our own soul just as the composer records his spiritual experience in music, so do our own experiences, awakened by that music, in turn engrave themselves indelibly upon our

Nothing is lost. Each moment of auguish, each moment of joy, each glimps of the beautiful in life or in death when crystallized and reflected in great musical compositions all contribute to our spiritexistence and endow our personnlity

with depth, sympathy and understanding. (Continued on page 748)

Little Visits to European Musical Shrines HUNGARY'S RICH GIFTS TO MUSIC

NINTH IN THE SERIES OF MUSICAL TRAVELOGUES

By James Francis Cooke

THE GREATEST surprise for the average tourist of Europe is unquestionably Budapest. exception of Paris, it is without doubt the most brilliant city on the Continent; and it has a number of features which even the inimitable French capital might be glad to possess. First is the Danube, which sep-arates the hills of old Buda from the modern city of Pest. Second, there is an alluring climate, doubtless fostered by the vast number of mineral springs, many of them heavily charged with radium, which gives the air a kind of champagne-like sparkle that is unforgettable. Third, there is the consciousness of being on the fringe of the Near East, yet in a civilization in many ways quite as modern as the most upto-date American city. If Budapest were nearer to the Atlantic, no American tourist would ever miss it; and we have a conviction that all who go as far as Vienna make a great mistake if they do not take the journey of a few more hours to see this

nishing city. The Hungarian language, as is generally known, bears no kinship to that of any other European tongue; but English is taught in the schools, and many people in the shops and hotels speak it adequately. The German language still survives in the streets, to a large extent, and French is generally spoken by the cultured classes; so that any educated American will find himself

The Native Citizenry

THE HUNGARIAN people are, in themselves, a delight. The gr ing men, dressed in a manner which might make Fifth Avenue or Bond Street envious; and handsome women, imbued with a natural grace; the courtesy, the pride of bearing and the landliness of the populace; all these make a visit to the Hungarian capital a rare memory-



BUDAPEST

Hungary, or, as the Magyars call it, Magyarország, was settled by the Magyars under Arpad, about 895 A. D. It became a Kingdom, under St. Stephen, in 1000. hen, it was severely attacked by the Mongols in 1241. During the acxt two conturies, it was for a time mited with Poland. and later it was united with Bohemia. For nearly three centuries it was the ground of battles between the Cross and the Crescent; and it was not until 1718 that it was given back in its entirety by the Turks. It was the loody barrier between the East and the West; and vast numbers of Hungarian lives were spent on preserving it.

This was an epoch in history when Hungary was the emeial spot of Christian civilization; yet few people to-day, in our country, realize and appreciate the momentous part played by the Hungarians in that great period. An examination of historical mans reveals that the boundaries of Hungary have been fluctuating for a millennium. Just now Hungary is writhing over what it feels is a monstrous reduction of its territory, as a result of the World War. Ask any Hungarian what he thinks of the scace of Versailles, and he will tell you that, instead of one Alsace-Lorraine, Europe now has a score. Hungary demands that the lands taken from it shall be given back: and, in order that this demand be impressed upon the eyes of the world, you will find every day in Budanest a certain status every day in Biodapest a certain status where Boy Scouts stand guard all day king and will stand in protest until there are restored to Hungary what it helleves are its rights. The dramatic prayer of Hungary at this moment is:

I believe in God; I believe in the Unity of My Country; believe in one eternal divine justice;

The population of Hungary before the World War was 20,866,487. Its present population is 7,606,971. Its territory as shown hy the following map has been reuced almost to one fourth what it former-

These facts are given to show how the



dominant nationalistic spirit of the people is as active to-day as ever in the past,

A Musical Nation FROM A MUSICAL standpoint, Hun-

gary is one of the most interesting and fascinating of all countries. Music is ineinctively a part of the creed of every Hungarian, Many, ake, when they think of Hungarian music, associate it solcly with acceptance of disputed and doubtful the Gypsy music; when as a matter of fact, ories, in whotever branch such may be the playing of the Zigenners represents only a very small part of Hungarian nm-

sical life. Gypsy music is extensively covered in another article in this issue of Twe ETUDE MUSIC MAGAZINE, so that it is unnecessary to refer to it here same to say that in Budapest one is rarely out of the sound of a Gypsy band. In the Hotel St. Gellert, the Danapalota, the Hotel Hungaria, the Hotel Pannonia, the Hotel Ritz, in other first class hostelries, Gypsy bands play daily and far into the nigi The Hotel St. Gellert, which is owned by the city of Eudapest, is one of the most astonishing hotels in the world. It is located over a famous spring yielding 2,000,-000 litres (473,171 gallons) of water daily, which comes out of the earth at 46 deerres Centigrade (114.8 degrees Fahrenheit).

ere one finds not only a perfectly huge modern bathing establishment, but also an outdoor swignming-bath surrounded by beautiful flower-grown classical terraces and provided with electrical contrivances which make an artificial system of wayes and surf of which Atlantic City might be In sparkling, clear water, the citizeus of Budapest disport themselves and then adjourn to the terraces to dine or have tea to the music of the inevitable Gypsy orchestra. Surely the Hungarians have solved the secret of enjoying them-selves in a most healthful and delightful

National Music Schools

A CONSERVATORY of music was founded in Budanest as early as 1839. It was called the Pest-Buda Musical Society's Conservatory, and it later became the National Conservatory. Thus the great music school at Budapest was established some three years before the famous German Conservatory at Leipsig. This was followed by the Buda Academy of Music and the Philharmonic Society's Conservatory of Music. The Hungarians, however insisted that there he a State Conservatory, gadowed, and with the standing of a University; and in 1873 the Academy was organized; and it was opened in 1875 under the direction of no less a nussical genins than the great Franz Lizzt. This likewise stimulated an interest in the orchestra and the opera, once composed largely of Hungarian. In 1919 this great institution came under the direction of the master violinist, Jeno Hubay; and, in 1925, on the

Jeno Hubay, in speaking of this great stitution, said: "The principal task of the College of Music must be-white representing and asserting the great traditional artis-tic principles of mankind—to foster and further the national spirit and national endeavors and to enforce the same in every

A Musical Crede

iszt College of Mmir."

HERE ARE extraordinary possibilities for the development of musical art. Our College must not close its doors to natural changes and transformations; but it would be fatal to experiment with the launched; for such a process would in volve the destruction of the well-trad and



ADMIRAL HORTHY RECENT OF HUNGARY

successful good without gaining in its place any new basis of a safe or sound character. Any arbitrary alternation of acknowledged artistic principles can at all times result but in hesitation and uncertainty invoicing the even character and the continuity of the teaching; and, in consequence, the pupils—however talented they may be—must, owing to the lack of a sure basis, falter as they enter the paths of their art, whereby any advance in their profession is considerably impeded. "The Hungarian nation loves music and

has an extraordinary bent for the musical It possesses a unique treasure-house of folk-songs; it has a folk-music of its own; and, indeed, it has its own peculiar national instruments, such as the "furulya (rustic reed), the "tarogate" (kind of oboe) and the "cimbalom" (the gypsy cymbal) Its musical culture has rises to a very high musicians in the country. In proportion to the population of the country, the namher of artists who have won recognition all over the world is extraordinary. And there can be no doubt that since its establishment the College of Music has exercised a decisive influence on all these circumstances, and that its activity not only is to the glory of our country but also is destined to render services of ever in-creasing importance to the musical culture of mankind at large."



THE STATUE OF WASHINGTON IN

A Notable Alumni MONG THE MANY famous popils A from the institution, whose names are known in the United States, are Bela Bar-tók, Erno Dohnányi, Zoltán Kodály, Fritz Remer, Leo Weiner, Yolanda Méro, Ervin

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Nyiregyházi, Eddie Brown, Erna Rubin-Joseph Szigeti and Franz Vecsey: while, in addition to Liszt, Volkmann, Erkel, Popper and many others have been among the teachers. The present artistic director is the great Pianist-Composer, Erno Dohnányi.

The school is located in one of the very finest buildings of its kind in the world. In fact, it is a veritable palace. There are two excellent halls and many finely equipped classrooms. There are some seventeen principal departments with seven ty-seven professors, and thirty-one subdepartments with one hundred and twenty two teachers. The library contains nearly one hundred thousand works, including most of the books and instruments owned by Franz Liszt. It is with pleasure that the American visitor sees pianos of Amerimake, such as the Steinway and the Chickering, in which Liszt took great pride.

Liszt Mementoes

MONG the most interesting exhibits A in the Liszt Museum are pianos which belonged to Beethoven, one of which is alleged to have been employed in com-posing the "Moonlight Sonata." Another curiosity is a desk brionging to Liszt, in which there was a drawer containing a small clavier key-board for convenience in writing. While visiting this Museum, just as in the Louvre, La Scala, the Prado, and the Vatican, we found American ETUDE readers. Our compliments to the lady from Indiana whom, as she did not understand German, we had the pleasure of piloting brough the Museum

Erno Dohnányi is the reigning musical figure in Budapest. We had known him well in America, and he received us most hospitably in his lovely home in the suburbs. whither we went with his brilliant Amer-ican-born popil, Edward Kilenyi, whose future at the key-board is bound to be a

At the Opera AT THE SPLENDID Opera House A we were fortunate in hearing Ference Erkel's famous opera, "Hunyadi Laszlo," brautifully produced. Erkel, who was born at Gyula, Hungary, in 1810, and who died in 1893, is one of the most revered figures in Hungary, holding a position

The list of emineut Hungarian musicians deserving of attention in this issue would fill a whole page of THE ETURE in fine type. Apart from those we have named we might enumerate Eduard Poldini (Italian extraction, but born in Hungary), Frang Lehar, Emmerich Kalman, Artur Nikisch, Albert Szirmay, Theodor Szántó, Fritz Reiner, Isidor Philipp (spent practically all his life in France), Stephen Heller, Erno Rapée, Franz Vecsey, Emil Telmányi, Edmund von Mihalovits, Albert Siklós, Béla Diósy, Demény Dezső, Franz Heerdus, Viktor Puréhl, Eduard Reményi, Hegedus, Vistor Parribl, Eduard Reményi, (Gypsy), Franz Rijska, Ernst Fodor, Karl Goldmark, Anton Fleischer, Emanuel was Hegyl, Dr. Otto Herz, Stephen von Hodula, Emmerick von Keckt-Szkańtó. Dr. Robert Meszkinyi (managing director of the national conservatory), and Emmerich



ROYAL HUNGARIAN OPERA HOUSE, BUDAPEST

Three Notes Against Two

By E. E. EDWARDS



and two even notes in the other The lower and upper parts begin at the same time on the first beat. The first note in the lower part is as long as one and a half notes in the upper part The note comes on the count and the line following represents the length of time the note is held. The counting can be thus



and that is, the last half of the second beat. The following exercise should be practiced alternating the two parts so that both hands will get equal practice.







BOYAL HUNGARIAN FRANZ LISZT COLLEGE OF MUSIC IN BUDAPEST

Auditions for the Sound Films By JULIETTE LAINE

Now THAT the sound films have made such serious inroads upon the many other lines of musical activity, and have made engagements in operetta, musical comedyvandeville and movie prologues almost impossible, almost the only way for our young singers to "even things up" is to seek work in these same sound films. Much easier said than done, however, for, while producers are loud in proclaiming their anxiety to dis cover and exploit fresh young voices, the truth of the matter is that any unknown singer, however talented, has incredible difficulty in obtaining even an audition with the big movie companies unless backed by "influence" or money.

Star material is wanted, but the star must be already made and have proven his worth and drawing power in opera, concert. musical comedy or radio work. McCormack, Lawrence Tibbett, Dennis King, Grace Moore, Al Jolson and the rest of them were not engaged merely because of their respective merits, but because of the enormous "box-office value" of their stames. No producer, so far, has shown the slightest desire to experiment with an unknown name or talent, however excel-

For the beginner there is no room in the musical pictures, save in the chorus. Moreover, new as this field is, it is already overcrowded, although the gates do open, now and then, for any singer with sufficient patience and perseverence.

In seeking an audition for chorus work one must first write a letter to the musical director of the studio, giving name, address and telephone number (the latter is imperative, as they will not write letters! and state one's age, height, weight, color of eyes and hair, previous experience, if any and type of voice. These letters are filed and when a new production is contemplated the applicant is notified when and where to report for an audition. While such auditions do not greatly differ from others there are a few points to be observed which

will be found of great assistance. Firstly: Don't sing an operatic aria; and don't sing anything in a foreign language Sing something light and attractive, and sing it in English, paying particular attention to diction and enunciation.

Secondly: Pay strictest attention to your tone quality and hear in mind that a voice of moderate volume and good quality is far preferable to the big, blatant voice, or

one that sings out of tune Thirdly: Be sure to select a song which displays your best tones, style, range and so forth in the first few measures, as that is all you will be allowed to sing! The directors listen to dozens of voices at these auditions and there is not sufficient time to permit each applicant to sing an entire number. Consequently you must clim

Most of the more popular or light con-tert numbers have a chorns which is the best part of the song. If you choose our of these conit the verse and sing only the chorus. They will not care what you sing or at what point you begin, just so you make it brief. The judges at most of these auditions are experienced, competent must sicians who can tell in two or three meas nres whether or not a voice is of value Therefore you can simplify the ordeal for yourself as well as for them by selecting

fective passage is toward the end.

And, finally, wear your most attractive clothes and look your very best. Appearance goes a long way in these matters.

[&]quot;For millions of Europeans, America means joss, and joss means America; and to every thoughtful European it is an affliction and an offense. . . . Jazz failed to produce any composers of its own who papers of standing who coquetted with if Jailares."-ERNEST NEWMAN.



This remarkably humanistic picture, by Johann Valentiny, hangs in the Royal Hungarian Franz Liszt College of Music in Budabest. It was photographed for the first time especially for The Etude Music Magazine,

The Endless Fascination of Hungarian Gypsy Music By IAY MEDIA

D URING THE PAST year a Hunday. pest. One hundred thousand people marched in his funeral procession. His name was Radics Béla (or, in our order of names, Béla Radics). He was admittedly the King of the Gypsy Musimittedly the King of the Crysty Massi-cians. Thanks to the hospitality of Gus-tave Bárczy and Victor Alberti, of the famous publishing firm of Rozsevolkyi, the writer had an unforgettable oppor-tunity to bear this amazing musician, when one evening he played for us for two hours at the Hotel Pannonia, where he was stationed for years with his Gypsy

Radics and his violin made at once a picture of classical beauty. Attired in evening dress, grey haired and stately in his hearing, his face radiated the history of his race. With every movement of his eyes he seemed to implore the auditor to understand, to get the full meaning of the understand, to get the land to bring, undying musical message he had to bring. Radies Béla was born in Miskolex, June 7th, 1967. His father, Radies Vij-moo, was a handmaster in Bornod, in 1885 the von went to Budapest, with a Gynyy band, to play at the Milleminim Expusition. Since that time he has played in the Hotel Pamfonia and Hotel Hussit in the Hotel Pamfonia and Hotel Hussia. garta and has been heard by thousands of tourists. He has repeatedly entertained the leading rulers of Europe, including the leading rusers of Europe, including Queen Elizabeth, the Emperor Franz Joseph, the German Kaiser, the King of

Siam and the Shah of Persia, and he was

King of Siam was so entranced that he had him play for him regularly twice a moved to tears by his playing of the folk song, "The Aspen Tree Lost Its Leaves, that he was communded to cease.

A Musical Cure WHEN the great Hindu poet, Sir

Rabindranath Tagore was taken ill Monte Carlo; and for a time he was in Budayest, he sent for Radios Bela, say- under the patronage of the famous Prince ing that he wanted no other medicine; Chinany in Paris. During the World War and he was cored. This was in the worls. devoted his tinc, day after day, to



RADOCS BÉLA

The Empress Elizabeth was so derful Hotel St. Gellert, which is one of playing with his band for the Red Cross the most unusual hostelries in all the world. For fourteen years he went regugoing from ward to ward in hospitals everywhere in Hungary, thus giving the larly to Baden-Baden for "the season; soldiers something they longed for more and there he played for the Vanderhilt family and Count Széchényi László, now Hungarian Minister to the United States. than medicine or food. Radics Béla was a man of immeast

able charm. He also became a man of The Crar of Russia engaged him to play at considerable wealth, owning several apartment houses. His playing was mesmeric. In moments of ecstacy one felt something

In moments of ecstacy one felt something blee a swoot of beauty. As with all Gyp-sies, he played entirely without notes, although he coold read music. His or-chestra, playing similarly, seemed to be a part of him; and, although he often was two hundred feet away from his fellow musicians, they followed his every note, with an ensemble that was uncanny,

The Gypsy Heritage

"BUT," YOU SAY, "here is an exrepresentative of the intinerant Gypsy fid dlers." This is true; but it also should not be thought that all of the Triganes of Hungary are to be ranked with the odious vagahonds that one finds among the wandering bands of gypsies who stroll in other parts of the world, notably in Russia and Spain. Never have I seen greater decencies of life, than I have seen in Gypry Hungarian Gypsy seems to be a better mannered and better behaved individual than many of his brothers in other lands. Perhaps this is because he was made more

The chameleon of civilization, the Gypsy

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has the uncanny trait of adopting birmed? has the uncanny trait of adapting numbers to all countries and to all peoples. He may be a Methodas, a Catholic, a Jew or a Mohammedag: but he is always a a Mohammedan; but he is always a by investigable thirst for freedom. He defeate all restraint. By choice his borne is a tent or a suppose. Here a time he man is a tent or a wagon. For a time he may live in a nonse or, as in the case of thousands in Spain, in a cave; but sooner or wander waster wander on and on Presecution may drive him from one land to the next from France to Benefit from Ireland to Africa : but he will never occuto be a Gypsy. His back may bend to the groupes for a time but soon by it again on the road, with a defaut smile on his tanned face and a sone in his heart He may be a man of distinction and respect, or he may be a namer, a hereor or a third Often he works only as necesnieu dictates

Whence Come the Gunral THE ORIGIN of the Gypsies was for prarance in eastern Furance has been traced to Germany, where it is said that

in 1417 they came as a rabble borde clad in these and led by a few extravarently in rags and sed by a new extravagantly dressed horsemen. Unquestionably, however there were many tobes of Consists in other parts of Europe, at an earlier date. Their coming brought terror to the accode especially as they claimed that they had come from the wilds of southern Forest From Eavatian the word Gypsy was de rived; and until recent years the two words were used synchymously in Product The word Gypsy, however, as derived from the Egyptian, is a misnomer: as was discovered by the famous philologist. H. M. G. Grellmann, who, in 1780, found many words in the Gypsy tougue to be identical with Hindu words. Eventually be found that the dialect was very much like that of the tribe of the Jats in Northern India. Anyone, who has known Gypsies, must have noticed the great resemblance of Gynsy eyes to those of the people of India. The language of the Gyn-

sies is unquestionably derived from the Gypsy Musical Origins T REMAINS for some musicologist to

trace the origin of Gypsy music to Indian roots. This would be extremely difficult, because the music of the Gynsies stems to take on the complexion of the countries in which they have lived. The Gypsies' music of Roumania, for instance is reported to be different from that of its neighboring Hungary.

There has been a time-old contention in Hungary as to whether the Gypsy times ere really Gypsy in origin or merely old Hungarian folk-songs poured into Gypsy The characteristic instrument, the Cimbalom, is a ntano-like box in which the wires are strong to be played with sticks, either felted or otherwise; but it is not believed to be Gypsy in origin. Although few Gynsy bands are illiterate. as far as musical notation is concerned. many of their members are still unable to read music. The harmon of music is nussed on from generation to generation, as is the case with most savage tribes. Thus they have acquired a kind of recentivity so that even quite complicated nieces can be repeated after one or two hearings. However, after questioning many Gypsy basels in Budapest, it was found that there were quite a few of the younger men who had studied music-some of them under fine masters. Many of the Hungarians contend that this has a ruinness effect upon the spirit of the organiza-

that Gypsy music is at its best when the orchestra seems to lose itself in a kind of

swarm of barmoules and shuthern that apparently cannot be reproduced by one apparently carnot be reproduced by mary musicians. Certainly no our some standing of the furies of toose. Ver all there correctes things are since without

these gorgeous things are given without Temporhal Coton Tono

EVEN IN the Hungarian Dances of Grant times given by the violents Re-Gypsy tunes given by the violinist Remenys to branms; there is afresny an outhem from the true character of the real Gynsy orchestro. The same most be said the Hamorian Physicadies of Livet In this native music there is comething in this native music there is something which cannot be captured and put on paper any more than words can imprison the hearty of a Venetian sunset. But it must not be formatten that in the Live must not be forgotten that in the Lisar terminal control of the party of

mes not cereanly rungerian. the most fascinating pages in history. The writer atronaly urses the reader to secure "The Story of the Gynsies" by Konrad are story of the typises' by Konrad Bercovici, certainly one of the most cantivotion books written by that interesting

the two races once were one the Gynsies the two races once were one, the Gypsies have succeeded in awakening such of the

the music of the Hungarian Gy

magyars cor "There is a consider difference between "There is a sensible difference between

it of the Kommanian Gypsics, "Unable to make themselves unnerstood ann appreciated with their own music, the Roumanian Gynsies made concessions to the mist of the people for when the the spirit of the people for whom they played, rhymnig their own melodies to the conventional dance figures of the Rou-manians, and to the nastoral spirit of their The physical spirit of their songs. The rhythmical movement of the music of Roumanian Gypsies is totally different from that of Hungarian Gypsie music. In Hongary the Garnier have not found it recovery to adopt other rhuthway they have sung their own Hiads just as they have song men own tenus past an Hames

Speaking of Gypsy music I have al-"Speaking or typny music, a nave asready mentioned the particular kind con-tributed by the Hungarian Gypsies. Livet Streamte Brohms Schubert and ceber great composers have constarized Greatusic under their own signatures. Livet's Hungarian chansodies are but transcriptions of Gener melodies that he had bened

CYPSIES FOUND SCHOOL OF MUSIC

Testing one of the pupils in the new school of music for Gypsies in Budapest, Hungary. These boys show a natural aptitude for music. author. In this work is traced the history on the Hungarian and Roumonian plains.

of the various Gypsy tribes in all of the European countries; and it is adorned by a wealth of incident that is alluring as the best fiction. By courtesy of the pub-Hishers (the Cosmonolitan Book Comnearly we are permitted to reprint the following extract on the music of the Hungarian Gypsies.

A Personal Music "I T IS STRANGE that, though living

under such favorable conditions, Gensy musicians should never have lad the intention to express the sentiments of their neighbors for whom they played, Caring for no one but themselves, appreciating no one's feelings and no one's sentiments. sentiments, and expressed them so The character of the Hungarian was

argely formed by the Taisane musicless Maryars have listened so often to lypsy music it has transformed them into lypsies. Gypsy melodies have had an However that may be, it must be said even greater penetrating power than intemarriage on a large scale would have had And because, in some nebulous long ago,

A Remmiscence "S OME YEARS AGO, a Gypsy band

O was playing at the Ambassador Hetel in New York. I went there one night with a group of friends. The men played beautifully, and my guests were very cothesinetic. Mr. Horace Liveright.

the publisher, leaned over and said to me What they play is very beautiful and But, to enable me to judge very touching. of their quality as players, I should like to hear them play something I know. Would they play Liszt's Rhspsody' "I called the leader, and repeated to him my friend's wish. The eyes of the

Tricane element with pleasure. He stoke to his hand, five of whom were his own heothers. When the first chord was struck, the walls of the half seemed to The ceiling was transformed into a blue sky sprinkled with silver music took us down into the very depths of the Gypsy race. Our own veneer of civilization cracked. We were then lifted out of the depths by one powerful swing, and brought to such heights our dizzy heads pierced the skies to float above othedream gardens.

seldom since, have I been so moved or

shaken by anything I have bond or seen aken by anything I have beard or seen.
"When the music stopped, the last chord

tracing as back outs this world Hornes dumping us back onto use worte, as iveright, always a critic, remarked: was not as I just wrote it If repeated these woods to the lands

"I repeated these words to the leaver. He raised himself to his full height and ste farsen ministr to me "Is it my fault that I leat may not able "Is it my taunt that List was not one to out down the music on paper as he had

heard it placed by my fethers?

The Generous Gypey "During the short life of Bihari, noisseurs and Gypsies walked and rode over

distances to hear him play. He was for-ever improvising new preference on his piclin. Once Bibari had been indused to listen to another Gyper violinist whose isten to another typey violinist whose reputation was growing very rapidly. Suddenly Bihari began to cry, and, kissing the player's hands, he begged him to play again the piece he had just finished play again the piece he had just firmsnes, so that he, Bihari, might learn it. "I have found my master in you!" "But," the player cried out, 'I have been

playing one of your nicces, master on which I heard you play a few months "In 1825 Bibari was called to Vienna

to appear before the emperor. The vivac-ity of the Gypsy's eye, and the great charm of the man were such the noblest ladies of the court strove to gain his favor. One day, when Bihari had played for the emperor, the emperor asked him to express some desire. 'Whatever you wish will be given you—even a title of wish will be given you—even a title or nobility. Do you want letters of nobility? "But Bihari, a true Gypsy, generous,

and with no idea of limitation, asked for letters of nobility for his whole band. No Gypsy could own something which the others did not have. Biliari smiled at the emperor's confusion

"M ARIE LOUISE, Princess of Naples, and the Czarina of Russia

were among the women whom Bihari had fascinated by his playing. The amorous intrigues of her daughter compelled the empress to ask Bihari to present his wife to her. She then begged him not to look with such insistence into the eyes of princesses, for his own wife was more beauprincesses, for me own wife we tiful them any other woman. "As senerous with his money as he was

with his heart, distributing what he carned to his people in need, Biltari died in great poverty "He never looked at notes, did not

know how to read music; still he played the works of Lavatta, Csermack, and other composers. One hearing was enough for him to play what he had heard, and to play it better and with richer color. "Csermack, another great violinist and sposer, suddenly disappeared from the tables of the wealthy and powerful at the height of his fame. In rags, barefoot,

with haggard eyes, and long disheveled hair, this most loved of Gynsy musicians wandered through villages and towns, playing at inca and at street corners for a piece of bread and a glass of wine No one knew that the Gypsy was the famous

A Tragedy TOUNT ETIENNE FAIR, a great

COUNT ETIENNE FAIR, a gross admirer of Gypsy music, who had known Csermack when the Gypsy was at the height of his fame, told the following "Some time ago I listened with several musicians to a mass ordered by Count François Deszofy, who was himself a very fine organist. In the midst of the

scientify there appeared a mun in rags. With burning eye and wild gesticulation, (Continued on page 749)

The Hungarian National Instrument

THE CZIMBALOM*

A Musical Relic Whose Ancestry May Be Graced Back to Nineveh

By Helen Freyer

MUSIC peculiarly its own, and an instrument that goes with it-how few nations, if any, other than Huneary have developed both? Every nation adds a certain distinction to music. Hun gary adds not only rare and ornamented themes, which show the character of their people, their peculiarities, their tempera-ment but an instrument, the Czimbalom. fact that the people of Hungary have developed both a distinctive music and an instrument which alone can interpret that music is unique. Hungarian themes

are beautiful in themselves, but, for the real effect of musical heasty the Crimbalom is known as an "element indispensable" of Hungarian orchestras and makes it possible for virtuosi to embellish their performances by all kinds of scales, arpengios, broken chords and trills

It is the Gypsy and Magyar races living in Humsary to whom we pay homage. is they who have done a great service to to Hungarian musec and to posterity by playing from generation to generation throughout the land the rare themes of the Hungarian people themselves. It is their orchestras that present the truest concention of the real sentiment and tone of

the Gypsy material ferceness and moods of nsclancholy. And it is their instrument, the Czimbalom, which does the real work of interpreting. In Hungary there are over ten thousand

Czimbaloms in use by individuals as well as in orchestras. In this country the Crimbalom is comparatively little known. It can be found mostly in the cozy Hungarian coffs in New York City, where it is, of course, the most prominent part of the orchestra and draws the attention of all the call guests. In a recent cinema produc-"Hungarian Rhapsody," the Csimbalom and a few violins composed the orchestra which gave the exquisite national somes of Hungary. The music was the outstanding feature of the production and the Czimbalom was flashed often enough on the screen to make anyone in the audion the screen to make anyone in the addiand what it was called. in appearance the Crimbalom in use to-

day looks very much like a spinet with the covers lifted, but the sound and tone, simiher to that of a well-voiced piano, has yet a "wirey" effect when played by hard hammers. It is approximately four and one half feet in length and two and one-half feet in width. The steel wires are spread out on a horizontal hoard like the strings on a piano, but they are not all placed in order of pitch. The compass is one of fifty notes from F sharp onwards in chro-matic succession. The wires are struck with two wooden sticks, the striking ends order of pitch. The compass is one of with two worsen street, the striking ends of which are covered with cloth. In 1874 Josef Schunda, a manufacturer of these instruments, invented a pedal-damper for the Crimbalom, similar to the right pedal on a modern pisaso. Since that time the vibra-tions may be dampesed and the tone soft-

The Extemporizing Instrument THE CZIMBALOM is best suited for two-part music, but quick arpeggios can give full chord effects, and various melodic figures can be performed easily. The music is written on the two staffs in use forms of this instrument.



discarded their peasant garb for dress suits, but their love of music remains the came. Note the Caimbalom in the center of the group.

for the piano, but most of the Gypsy and paratively recently the Czimbalom was used exclusively by the Gypsies. Lately many Humourian composers have used it even in serious orchestral music in order to give local color to their work

The first public use of this instrument was in an orchestra on March 9, 1861, when it was introduced in the Budapest National Opera House in Franz Erkel's opera, "Bank Ban." Liszt incorporated the his "Vihairndulo" and in his third orches-tral "Rhapsody." In June, 1890, a chair was created for the Czimbalom in the National Conservatory of Music at Budapest. Gera Allaga was appointed as instructor In 1897 the Royal Hungarian Academy of Music also added the teaching of the Cximbalom as a part of its curriculum. Kun Lasglo became the instructor. Thus the beginning of the twentieth century found the Crimbalom lifted out of apparent obscurity and a recognized element in unvi-

Most of the instruments which were highly negular hundreds of years ago have either fallen into disuse or are now so much altered that they may be considered as new inventions. This strange instrument, the Czimbalom, which has survived and which so well translates the melancholy of the desert and expresses a world of Gypsy emotions, really lead its origin in Asia. There are documental evidences in relics in possession of the British Museum from among the ruins of Nineveh and from the fall of Numrod, which establish the historical evidence of the first Crimbalom. Primtive forms of the Crimbalom are noted in Tintoretto's "Paradise" beside David's harp. In the South Kensington Museum of Londoes under the inscription of "salterio tedesco," are noted eight small Czimbalom, which give further evidence of primitive

The Ancestral Line

ALL the antecedents of the OF ALL the antecedents of the Eximbalom, the pearest known by name is the Asor. It means Ten-Stringer and are an instrument of the Hebrews This Asor was an oblong square in triangufar shape, mounted with ten strings, which were struck with a plectrum. The infor mation about it is very meager, however On some of the relies from the time of Nimrod the instrument has only six strings. It exist have been extremely nonular and used extensively at all entertainments among the higher classes, because so many pieces of sculpture bear the picture of the

There is evidence in many countries of on instrument which certainly denotes by its similarity relationship with the Czimhalom of early days. In Asia, which was really responsible for its origin, is found the Kanun, an instrument strung with seventy-two strings of gut in sets of three It is said that it can produce as many as

In China a similar instrument to the Caimdoes was termed the kin or scholar's lute, nearing the plural of stringed instruments had five silk strings, symbolic to the Chinese of the five principal elements. The strings were twanged without the use In later years more of the plectrum. had as many as twenty-five strings, some even more. The kin was used for only the elegant music of the educated classes and was neglected, finally, because of the great difficulty in learning to play it. Other instruments from which it is probable that the Crimbalom was patterned include the dukimer, which has twenty-six sets of three wire strings each, and the psaltery, the popular three-cornered small harp of the Middle Ages. It is the Arabian however, which doubtlessly has most of the principles upon which the prestir has eighteen sets of wire strings, each set

"Grore spells this "Ciminton"

existing of four strings tuned in unison. It is played by means of two wooden ham-It is thought by musical historians that

the Czimbolom of to-day is a product of the above relations. Introduced Europe by wandering tribes, each of the nations took it up. If they did nothing else toward its development, they added another name. The Germans called it "Hackbrett;" the French called it the "tympunous," the English, the "dulcimer;" the Italians, the "salterio tedesco" or "Cembalo," from its brilliant, brazen tone. Unimportant phonetic variations account for the Hungarians calling the instrument the "Czimbalom." After the introduction and partial de-

velopment of the Cximbalom in Europe, learned theorists of the 16th century, Vir done and Agricola and later, Practorius, became interested in it. At this time the Czimbalom was a flat-looking box. The strings were made of steel and were struck by two little hammers for the production of its amusual tone quality

Localization in Hungary

LTHOUGH the Crimbalom in early A LTHOUGH the Cammanon or conwas known in so many countries, it hecame localized in Hungary and neighboring districts during the last several bundlend venrs. Though there is no absolute proof there is every indication that it was brought directly to Hungary by the wandering Hungarians from their old home in Ural-

Ample proof exists of its popularity in Hungary. In the diary of Tamas Villimer Matvas the first, at Ofen, at the end of the 15th century, there is mentioned a court numerican named Marton who played on that "neculiar instrument which is found only among the Hungarians and which they call 'the Czimbalom'." There is also proof that at the meeting of the Magnates in 1525 the Gypsies performed on the Crimbalom which had been firmly established in Hun gary. At the crowning of Matyas II, as history records, a nine year old child per-formed on the Czimbalom. During the time of Rikocxi, the Crimbalom was found in all parts of Hungary both as a solo instrument and in the orchestras of all

Gyosy bands

Every instrument possesses certain charteristics which render it especially suitable for the production of some particular elfects. That is probably the reason the Hungarians and not the other countries were attracted to this extraordinary instrument, developed it to its fullest and made it their national instrument. Hungarian national music possesses a peculiarity of melodic as well as rhythmic construction, which gives it a character of its own and a charm of most distinctive originality, Czimbalom reacts to the strange qualities of the musical construction by not only producing them precisely but also by beauti-

Character of Hungarian Music CURSORY description will explain A CURSORY description will explain how different the character of the melodic and rhythmic construction of Hun-

garian music is. The songs are mostly plaintive or melancholy, sometimes, though

of a fiery merriment. Rarely do they ex- is possible. In spite of its apparent simpress a placid sentiment. The dance muancholy abruptly to the very peak of wild lov, and no description can convey an idea of the effect of these modulations if accomplished with the delicacy of execution of which the Czimbalom is capable.

It is well known that the ornamentation plished. in Hungarian music is mostly the work of the Gynsy element. The turns, embellishments and trills with Importors and oriental graces are added and built up on the melody, eventually becoming the most important feature of it. The most touching accents of sincerity are found in the Gypsy themes. Often these themes have incomplete endings, terminating, as it were,

in the middle The peculiarities of rhythm are traced to and orchestras of this country who include the Magyar influence in Hungary. Synconstion is the distinctive feature, syncopation which sometimes extends over two measures. Even where the melody is without syncopation the accompaniment always The syncopation generally consists of the accentuation of the second quarter in the measure of two-four time. This is due in great part to peculiarities of the holow Hungarian language.

Ornamentation A LTHOUGH the Crimbalom is limited

SPARKS FROM THE MUSICAL ANVIL OF TODAY

"There are so many things to do more interesting than to sleep -ARTURO TOSCANINE

"Not one of our great composers was still, at twenty-eight, as bad a musician as Wagner."-W. J. TURNER.

"Music that satisfied the Canadian public a year ago no longer satisfies it. has been a notable increase in the appreeiation of good music all over Canada -W. D. Rosa,

"There is no question that Toscanini is a great conductor, who places his gifts without stint at the service of the composer. In a man of such pronounced personality this self-effacement signifies much

-D. C. PARKER.



DOWARD KILENYL IR.

An American-born planist of Hungarian parentage who is attracting wide attention in Hungary.

plicity players are able to produce remarkable effects. It is adapted to the harmonic minor scale so often combined with the melodic minor found in Hungarian melodies. With the greatest facility a crescendo or combination of erescendo with a diminuendo is accom-

Honogram music has an appeal in the most direct manner and asserts a sway over the unmusical as well as the musical public. Now that the Crimbalom is ginning to assume a more prominent place uong the instruments used in this country and is becoming better known, it is hoped it will in time be so popularized as to be an 'element indispensable' not only to the orchestras in Hungary, but to all bands

Hungarian themes in their repertoires. SELF-TEST OVESTIONS ON MISS FREYER'S ARTICLE

1. IFhat races in Hangary bary done particular service to music? 2. Describe the appearance of the Czim-

3. How is the Caimbalow played? 4. What was a Hebrew ancestor of the 5. In what ware is the Caimbalom partie-

A to only two hummers in playing, a marty fitted for producing Hungarian au-more florid execution than it imagined sic!

"If you can bring a taste for music to a

community which did not have one before, con will be richly rewarded. It is far better to be the first musician in some lesser city than one in ten thousand in New York,"-Dr. WALTER DAMROSCH.

Certainly the value of music in the field of enliteral education was thoroughly under-stood by the Greek philosophers, especially Plato, and I believe that our own colleges are rapidly returning to that point of view. I would not be at all surprised to see music included as a compulsory subject for all Bachelor of Art degrees

-DR. HOWARD HANSON.

"The whole trouble with American music is the American public. The American public does not in the least care about American music or American musicians If anything, it prefers the foreign variety. Until it can come to give its musicians some small fraction of the regard that it pays to its baseball players, its music is going to continue to be a poor relation."

"I look eagerly and expectantly for a time when a film maker will take his seeand ask for music to be specially composed. I know that Strauss arranged pieces of his compositions for 'The Rose Cavalier' film, but that is not enough—it is rather putting the cart before the horse. When our mu-

-EDWARD MOORE

he said dejectedly. steal geniuses compose specially for the film-imagine how successfully Puccini might have done it-opera and theater will of the Chopin numbers. have a far more dangerous rival than the film is today." —Sin Landon Ronald. While in this hallowed spot where

Abraham Lincoln was laid to rest, his high ideals, courage, and nobility amidst adverus to carry on with hearts full to overflowent day, for the heritage of hapoiness music, to make music an exquisite radiance in the mental fabric of our American

An Eminent Hungarian Pianist

By H. EDMOND ELVERSON



LISZT AND COUNT ZICHY

stouped to measure his youthful mettle.

he was but a child, kent wealth and social

position waiting in the antercom of Géza

Ziehy's life. With the encouragement of

narents aympathetic with his ambitions,

herger, Volkmann and of Liszt.

of his friend and teacher.

ires ten."

the left hand!

"Have you been listening carefully?" asked the master. "Yes," replied the young nobleman, "but-"Do it!" commanded the magnetic Liszt,

as he led his pupil to the piano. Zichy began timidly enough, but soon had begun to grasp the fundamentals.

The young count returned to his country estate, where he buried himself in solitary study. Whole nights and days he worked at the mastery of the technic of that left hand. Often he would kiss his thumb, with a tender, "There is the wonder worker."

Not only did he develop a left hand technic that was marvelous, even if exeessively difficult, but at the same time he mastered the secrets of harmony and ounterpoint. When he was ready for his first bow

to the public as a pianist, Count Géra Zichy won an instantaneous triumph. In Italy, Austria, Germany, Hungary and Russia, his success was complete; while he was the sensation of sensation-loving Paris, Of the tens of thousands of francs which he carned, every centime went to charity On returning to Hungary he first be-

Is THE Sisters Three thought they could came president of the Hungarian National thwart the young Count Vasony-Keo is Academy of Music, then Intendant of the Royal Opera of Pest, and later president his musical ambitious by directing the bullet of a vonthful hunter-friend to the of the National Conservatory at Pest. Zichy played many times in concert with aspiring pianist's right arm, they had not Liszt, his "grand feat" being a three-band arrangement of the Rubbery March which Born at Satara, Hungary, on the twenty, that wizard of the piano had made for second of July of 1849, music, even when

their especial use. Count Géza Ziehy died in Budapest, on January 15th of 1924, prond of the fact that the incomparable Lizzt had called him "brother artist."



COUNT GÉZA ZICHY

COMING FEATURES

The Etude is especially rich in coming features. You will be delighted with the articles in November and December, including Galli-Curci on "Why I Left Opera;" Isidor Philipp on "The Art of Piano Playing:" Mary Turner Salter on "Music Study in the Startling Seventies:" Mark Hambourg on "Fifty Immortal Melodies;" Lily Strickland on "Music in the For East;" and a Master Lesson by Cecile Chaminode on her famous "Scarf Dance" and "L'Automne!

Notable Hungarian Musicians of Past and Present

A List Compiled by EDGAR ALDEN BARRELL



smaller forms.

Allier, Vincents b. Ranh, 1820, d. General 1871. Planlet and composer, trained in Pest, Vicuna and Paris. Professor at the General Conservatory for a width.

with great success. Secondary and Hilly Alfolds, Basper, Compared of many phane Discover in the Heavy-free Consert Pales.

Apper, Gittan Colorativa stages. She has some at the Royal Heavy-free Open and is now a member of the Berlin State Copera Compared. Opera Company.

Amadé, Boron Ladislaw Von: h. Knachau,
1703, d. Fribar 1764. Composer of little
sough of a "falle" character. miny. Rosette: Operatic mean-coprano, member of the Vienna State Opera Com-pany. As a liester singer she is highly es-lectured.

henged.

Antalfry-Zairosa, Dealder: Organ virtuoso and romposec. Survessor of his franker, Rossier, at the Badapest High School for Music.

Arisari, Jahli, Dr. h. Bodhugeri, 1808. Lisa
Arisari, a pankani for same line, shrer she
make a laradord severa of Bariolar vision
works. Her appearances in America eller
works. Her appearances in America eller
de ware approvid. h. September 1842, d
Amer. Dr. Leonold I. h. 1859. Werlsh
financial vision of many pankanis (for special ariole in Violia Beparament
of this losse).



Balla, Arudd: Operatic baritons. He was

Germany adversar is Suffillad, 1198. 6. Mar-Barday, adversar is Suffillad, 1198. 6. Mar-National Teachy at thirty director of the National Teachy at the feet Company operity, marginal profit of the proceeding, is 1825, 1827. Sun of the proceeding is 1825, 1827. Sun of the proceeding is 1825, 1827. Sun of the proceeding is 1825.



Praye Bases Fachiel, Adlan b, Ro-daport, 1830. Violin-let, papil of Helias and Josephor—the lat-ter keing her great mide. Her cover have here extensive. She flees in London, Bug-land.





to the years in sufficient, rithe where years plants must be plants where the posterior plants which posterior be plants which plants w



Hortmann, Arthur; h. Mate Scalin, 1881. Well-known violinist, transpetter for vio-lin, and composer. Tenined to Philosolphia and in Rosium. In and compare. Technical to Philosophical Phenchesch, Oliga J., 1884. A popul of the Phenchesch Congress J., 1884. A popul of the Congress of the Congress J. 1885. A popul of the Pholosophical Phenchesch of the Bridgest First Quarter. In the Congress J. 1885. A popul of the Pholosophical Phenchesch of the Bridgest First Quarter Language and Congress J. 1885. A popul of the Congress J. 1885. A

early connectings were probed by Belia-ter Demonstra Early were relationship that Demonstra Early were estimated as the Demonstrate of the Connection of the Bernstein, West Young, to President, 2010. Bernstein, West Young, to President, 2010. West Young, 20

Harverto, Anguer S., Stolley, 1884, S., Bosseller S., Branch S., Stolley, 1884, S., Brosseller S., Branch S., Green S., Stolley S., Stolle





w York, teaching as 1888 to 1806 at a National Conserv-er, then privately, did a Isrge onet of editorial Junese, Alader h. Bu-depost, 1856, d. there 1918. Plants, papil of Licet.

ZOLTÁN KODÁLT Kalman, Emerich: b. Sidfol, 1882. Oprr-etta campaser of in-ternational gate. Lives in Venna. Karpūth, Ludwigr b. Budapest, 1866. Operatic bass, nephew of Gobinors. He turned cells when in 1804 be accepted in pastion on the News Wiener Tageolast. He has contributed important articles to averal models magnifers and has published see-

Keert-Szanto, Issres b. Binlapest, 1884. Phubit, papil of Stephan Thombu. In 1918 in was speaked to the faculty of the ligh School for Mavic in Businest. High School for Marks in Statispest, Köler-Höllin, h. Bartichi, 1820, d. Wiesladen, 1882. After studying with Schlewbare and Schutz at Visuan, he Johnd the orbestra-to Berlin, hoes to Wunn as stressors to Lamer, and finnly to Wiesladen. Con-posed overlarrer and dature much which here empoyed distinct populating.

Kerner, Stephnur h. Mittinhömönd. Nobel confluctor of Radigest Opera House and of the Philharmonic Suchety. Keepely, Jenör k. Bulapest, 1882. Cellist popil of the inimitable Popper. Yeacher a the High School for Marke in Bushapes during the years 1913-1920.

Kestenberg, Leo: h Bosenberg, 1882. Tearbre at Klindworth-Schargwalis Concer-vatory for many years, in 1922 be jobed the faculty of the Academic High School in Berlin. Has published several basics on

Kiańsky, Kathorina: k. St. Johann, 1855 d. Bundorg, 1864. Operalle agrano o exceptional abilities, pupil of Merched Rer American tour rock ultre in 1865.

Her American none rook place in 1860. Keddily, Kodelan, k. Keeckenski, 1882. In 1960 be first thesame interested in Hamman interested in Hamman interesting the threat properties of the trace. Since 1960 teacher of theory, at the thigh School for Marie at Bindipper, He be favorably for Marie at Bindiper, He be favorably tensively, attlicting much of the fink song material he has gathered. Kohnt, Adoif; b. Mind-Scent, 1847. Writer

seent, 1847. Writer on musical subjects. Received the honor-stry degree of Ductor of Philosophy in 1912. of Palisonopy In 1912.

Kolart, Vietney b, Briotypett, 1888. Wilder Palison Pa

Korhay, Franche; h. Peet, 1846, d. London, 1003. Geffred almost equility as a reco-rolided and spainter. Toronic Germany, Exp-loud and Assertics in the latter role. From Royal Acadeses of Made in London; these groups of the companied, but has exten-tively.

Karnstein, Egons Preminent viola playet member of the Hangarian String Quartet A moral of Jenii Hanay. Kürnyey, Belar b. Pericsfor, 1875. Same at Royal linearien Opera House, Bute-pest, for nearly fifteen years.

Kovdes, Sámior: h Buispest, 1884, d. there 1917. Piculai, teacher and writer. 1911. Postula, tecener and wrater.

Kraft, Nicotinus Nuclei, Vellist, B. Sterbix,
1178. d. Stations, 1858. Member at the
1178. d. Stations, 1858. Member of
first produced Schippinsold, Quariet, which
first produced many of Bretherest growth
first produced, as well as many
smaller works. His town as a sole 'celled
orse well received.

orre well revolved.

Kindib, Victors h. Builapeat, 1869. Visilislet. His difust was made in Rushapeat in
1882, after, which is discussed in Alley and the America.

After further study under America America.

After further study under America and the Residual America and america and the residual and t

Luithan Liberia: h. Budapest. 1891. Teacher of conquestion at the National Conserva-tory at Budapest and curstor of the Full Lar. Department of the Hungarian Na-tional Museum. Composer. Lingery Victors b. Feet, 1842, d. there in 1902 Yearber, thence ordering conduc-tor, computer and editor of a made jour int. This compastition generally bear the per-name shorter These.

Lederer, Deason Planist and computer. Lederer liev, in Paris, Prance. Laderer Hee, in Euris, France.
Lehan, Franzer h Kondivon, 1870. One of
the must famous of all the composers of
the must famous of all the composers of
sounds of performances in the United States
alone, and served to make its composer and
the publishers extraordy with. If was upon
marder and theater archestra renductor,
technical to devote all the time to compositechnical to devote all the time to compositechnical to devote all the time to composi-

Lehner, Jeas: h. Senbulka, 1894. Visibilist, formire and director of the excellent Leh-Lendval, Erwine h. Embyoret, 1882. Promi-nent teacher, and composer of an opera and some chamber timele. Liebtenberg, Rmil: b. Rudanest, 1877. Nated conductor of charal and orchestral

Livat, Prances b. Reiding, 1813, d. Bayrenth, ING, See special article in this issue. Nader, Rnoui; h Produtz, 1856. Pupil of the Treats Conservatory under Eurokaws and other pusishent technices. He was having prince while of this conservatory. From 1882-1860 he was rejediture at the From 1882-1860 he was rejediture at the thirty year low-me, their resultation at the Royal Opera, Bases, of Frest, Compand operus, operatios, Jellett, and many smaller yorks.

earred is Stategart 1901 when she sa the pile of Puck Puck la the rile of Park in Webri's "Obron."

Her first American appearance was at the Metropolitan Opera House, New York, in 1911. Her travities—ar range of value—ar range of value—

permitting her to sing a while variety of tides. She has using at the Metropolities Open House nearly every seeing since 1911. Mérő, Yolanda; h. Redsprei fero, Volumbias h. Endagest. Piene vie-tuesa, whose communical technic is absert-lept subservient to her artistry of interpre-tentials. She has toured unbely and is por-tleathing externed in America where her performances with several of the lending arthetics here brought her the most ha-terior interfacion. See special interview in

Mindorlich, öddar h. Ferbaner, 1842. For aver thirty years he was director at the High School for thode h Enalgreet. Con-goods several opens modeled on those of Wodz, Emanueli b. 1862. Investor of the Duplex-Coupler plans. Composer of operar, Simplosites, plans concertor, quarters, quarters, and very many tongs. Wolndr, Auton: h. 1800. Viola player, for-merly with the Hangarian String Quartet.

Musunyi (Michael Brandt): h. Boling Arreny, 1814, d. Post, 1870. Composer in the larger forms, who was highly thought of by Livet. Nailler, Adolf, Sr.; b. Tulna, 1801, d. Vi-enns, 1886. Comparer of a goodly number of elegatories counts operas, and confer-tor at the Theatre on der Wien in Visuan for some years from 1828.

Narhés, Tivndar: h. Bulapest, 1839, Con-ort chillairt, pupil of Josebim and Lion-ani. Composer of chilla made and eli-ler of some of Verbilla modis.

ther of time of vertains occas.

Makein, Jersett L. Elblory Special Makein, Makein, Leisen L. Libbory Special Makein, Makein L. Libbory Special Makein Makei

vigt) and the Phillier monic converts in Ber the Componer of a few large works. Newfork, Ottakne h. Newfork, Ottakne h. Newfork, Ottakne h. Newfork, Ottakne h. Stof, d. New York City. Eurano Pouneu 1900. Takeside employed in the Geography of the Company of the Compa

Nyleegy hdai, Erwins Brilliant young plan-ist, h. Budapest, 1661. Lives in the United States, where he has lowed with

Partos, Stephane Concert violinies, pepil of Huber, B Bushpeet, 1966, d. Relland 1659



Issues PRILITY

bannet PittlePT Perris Conservations, as position which he yet position which he yet perform to the person of the

he has spent postensity all bis life.

oddink, Edwards h. Peel, 1896. He was a pepil of the Peel Conservatory and of Mandyaccocki in Vision. But reported to the conservatory and of Mandyaccocki in Vision. But reported as a composer is interactional and his plane compositions have less called worthy successors of times by Rabert Schmatau The detectable Mr. The Dancing Doll, it world-camons. Publical has also written wored metalist operar. He face is Switzer.

Pepper, Davids Renowed 'cello tirtussi and estimated. Themsh harn in Prages, he eventually ference an Huntzetian edition at the High School for Music in Boshpool with Highy in formed the Innocentiality Popper Quartet, His competitions are greatly High by 'ellistic

Bank, Alexanders Convert pitalet and teacher, He resides in Chicago, IR. Rudani, Mikides b. Budtpert, 1892. Con-poser; teacher of theory at the High School for Music in Endstrest stary 1919. Rudé, Aindér: b. Budapest, 1882, Gifted composer, killed in action in 1914. Raissana, Rufelfr h. Veszprém, 1801, Visum 1913 Composer of an opera, se eral operation, and many smaller works. Rapie, Ermi: Noted orchestral conduct and companier. For several years at a Bory Theater in New York City.

Reichardt, Alexander: b. Parks, 1825, Reichardt, Alexander: b. Parks, 1825, Reichardt, 1886 Operatio tem whose didust occurred in 1845 in the ri-of Orello. He was especially liked in Ar-tria and in England. Comport of sung-

trit and in Engined. Composer of sungs.
Reiner, Pettas. b. Deninged, 1885. Bediagabbed subligated.
Reiner of the Deveder State Open College of the Reiner
for Reiner Open College of the

Reméari. Eduard: Violin virtuoso, h Heres, 1830, d. San Francis-ro, California, 1898. Revo Rando

es, California, 1898.
Comparer and transcriber for the violin.
Sela riolinist to Queen Victoria, here to
the Empror of Austria. He frequent
tours were greeted with utile onthosism. Hidnes, Ludwigs Operatic singer, b. 1877, Detroit, 1926. Member of the Reyal His garien Opera Company till 1920. Röyayölgyis Pamons music publishers. Rubbiasretz, Kreas Violis virtuosi, papil of listor. E. Nagyerises, 1983. She has been favorably received in America.

Sándor, Erssit b Kekersvir, 1883. Colora fure slagov, member of the Royal Honga rian Opera Company sluce 1906. Intr bearry company dists 150s; that Open Company dists 150s; Seelds, formers, 180s; Life, A. New York Pitz, Seelds, formers, 180s; Life, 180s; Life,

Lordent Sold avoisted Raybard Wagne the prejunction of the scores of the 'Ri-rassis, and was ever held to be our of most in-quired of Wagnerian confinetors Sikids, Alberte h. Bulipest, 1878. Com-pover; trecher of composition at the High School for Music, Budapest.

Sucher, Joseph: h. Brijer, 1843, d. Borlin, 1908. Condictor at the Leipzig State Theeter, they at Hamburg, and dualty (1888) ribler conductor of the Berlin Go-cen Reliefed 1899. Everbled in Westnerlan-performances. Sanhados, Béla: h. Endayesi, 1907 Com-parer, invalve of the Involty of the High School for Marie, Budapest.

Show me Ather, nonepees.

School Tracolor: Religion concert pinelet
and fertile computer. It Yestin, 1877.
Semiles with Furbs. Kineter and Resemi.
Berling concerts is defined at the Prom.
1844-1822 in Bred in Sufferented.
Since Radispent has been his licens.

Philipp, Isidar; Dis-linguished pin a bet, proposed proposed proposed and composed proposed with such noted teachers as Isidae, Suchlass and Rober Suchlass and Rober teasively in France, Italy, Selfsterland, England and Spolis in 2014 for war under Sacklety, Intro: b. Matyasfalta, 1833, d. Pest, 1887. Discinguished pizalet, tencher and composer. Wrote many "faminishs on national alex." Secketybidy, Penans b Toris, 1885. Mem-ber of the Boyel Hangaries Opera Com-pany for many years. Szell, Georg: b. Pest, 1897. Pinnist and comparer, stuined principally by Mardyecomparer, zewski,

Szendy, Arpádz b. Szarras, 1863, d. Bulis-nest, 1922. Pitaist, unpil of Liot. Tracher at the High School for Masks, Budapest. Subgett, Jusephs Remarkable violinist, b. Budapest, 1892. Pupil of Hubay, He his toured almost constantly since 1903. He is a teacher of high ability. Sairmal, Alberts Composer of operates, b.

Thickes, Mihidaya h Nagybinan, 1801, de Kosabely, 1913. Nated baritons for a great many years at the Royal Hangarian of many of the Bay-the upon the man the track of the Bay-the track of the Bay-les, wife of the great configuration.

Turnay, Alajes; h 1810, at Tastberfuy Professor at the Blet School for Mucle, Bu dapest; song com passer.

Telundayi, Emili h.
Arad, huch Yidhilat,
pupil of Halay at the
ligh School for Music lu Endapest. He
reades in Copenhagen.

Temesváry, János: h. 1891. Vadlabd, mem-ber of the Hungarian String Quartet. Phorm. Knett h leht, 1817, d Vienna, 1886. Compaser of several very successful operas, as well as some set plans pierrs which have achieved real popularity. Thern, Lamber San of proveding. B. Pest, 1848. Excellent plants, for some years professor at the Vienna Conservatory. Thern, Willy: Another son of Karl Thern. R. Ofen, 1847, d. Ylenna, 1911, Pinnist. Thomán, Stephen: Dictionnished plantal and teacher, b. Homanto, 1862. Bartok and Dabningt hall were bis pupils. His fewiod of teaching at the High School for Hards, Rudapert, one a long one, extending from 1881 bs 1909.

I meer, Karmijner in Stahlweisenburg 1898, d. Pierwee, Italy, 1877. She was stee of the property of all time. Herbaren schedule higher school in the first performances of suprano soles in the first performances of suprano soles in placent and the "Mylon Schemant." Bellind placent and the "Mylon Schemant." Bellind in the supranounce of the supranounce of the large schemants. The supranounce of the supranounce of the large supranounce of the sup

Varkeny, Bétas h Budapest, 1878, Com-puter; protessor at the High School for Maste. Vavrincez, Maurithus; b. Cocaled, 1878. Composer of spicus, minere, a symptous, and mane similar works. Pupil of R. Volk-mens and of the Pest Constructor. Vectory, Ferencia: Noted violinity, b. Binka-pest, 1862. Pupil of Bulley He has larged intended since the feath year. Has reimposed a considerable quantity of excellent violin mask.

Wabileners, Emericle: b. Badapost, 1882 Violatet, founder of the Hangesten String Quartet. Weigi, Josephi h. Eisenstadt, 1763, d. Vi-runn, 1846. Open routposer, antiskully tiologi by Albrychisherzer and Salleri. Abea wester contention

when white contents of the weight of the protect of the granted of union Heavanian component. He was the Confider Price, according to the property of the prop

Zagon. Grza: h Buda-pret, 1881 Cumpror-killed in notice, 1918,

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Serby, Giran Chung Ty,
sarry Kong Alah 19.

Penexyer Vector 1998.

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Similar Zanit, Nándor: h Embrigon, 1987. Violit-ial, rompover and tencher at the High School for Music, Budapeet.

This Chromatic Age!

Exercises that Prepare the Piano Student for a New Era in which the Phromatic Scale will be Used More than at any Othor Time in Musical History

Chooic's study

By W/ A HANSEN

IN REMARKING on the seeming case of the chromatic passages in Liszt's "La Campanella" one of my pupus nad dents of the ninnoforte are are to make orner of the pariocorte are up to make The following explanation somewhat changed his views on the subject,

"shout the importance and the value of deposition a emodily portion of year time to devoting a goodly portion of your time to encounter strength and flexibility of the promotes strength and nexistity of the hand and fingers to a surprisingly great extent. Take the

Ro. 1

"Play this exercise daily for a number "Play this exercise usity for a number of weeks in all the keys and you will be aware of a remarkable improvement to

your fuger-technic.

our tuger-technic. tion of exercises, the justly famous 'Delle-Do you know that the first Studies andies in this work are chromatic exercises? Tausig, himself a great artist was keenly interested in the reclaical noints of signoforte playing and realized the treor paranotoric parying and resilient the fre-mendous importance of studies of this mendous importance or studies or this nature. The excellent results obtained by systematically practicing exercises like those egystematically practicing exercises like titos one who puts forth the effort. Before granoling with the 'difficulties'-1 am using the word advisedly-in the 'La Camparella. word advisedly in the La Campanella, In Isidor Phi of Tansig's 'Daily Studies.' lion's 'Complete School of Technic' then are seven ingenious exercises based on the elementatic scale. When playing these studies and those by Tausig you must be care ful to raise the fingers well. Let the weaker digits produce a tone just as full and resonant as that produced by the and resonant as that produced by the of a contracted position of the hand. This is very important since it tends to bring about a greater degree of flexibility. Cor traction is just as necessary and beneficial as expansion. For this reason, exercises as expansion, nor this reason, exercises in which both of these muscular movements in which ooth or these nuiscular movements are employed are eminently useful. Here



Proceed throughcally when doing this. that b. C. C sharp (D flat), D. D sharp (E flat), and so forth Now let us use an note held by the thumb. It is difficult, but the effect produced is extremely telling

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"Since it is practically impossible for the Left band to execute the above exercise. I shall give you a different version for this

The Carried State

"Play the study in all the keys "Chopin who was keenly alive to the "Chopin who was keenly alive to use roblems of nianoforte technic realized the importance of chromatic exercises. His statement. If you know anyone who is of the oninion that chromatic passages are easy, ook him to make an attenut to play this commosition fluently and at the social indicated. Unless he is a very comble performer, he will soon come to grief "Chopin's Etade is especially valuable ecause of the wonderful training it gives to the outer fingers of the right hand

should be practiced at first without the are accompaniment and also without the poompanying double notes in the treble Von man be surprised at the statement that I am point to make, but in time you will recognize its truth. The slow our correct practicing of this 'Frude' promote ability in the playing of legate scales in Joseph thirds. The wassing over of the fingers in passages of this kind is not the exciset thing in the world. Our fitude will bring about more agility doing this. You dare not lose sight of the fact however that Chonin's Etude-some what alcome in character-is a master piece from the aesthetic point of view After having mastered the technical dotails, you will have to learn to play it with

the proper expr

"Do not bewail the fact that in Choole's Etude the hard work must be done by the right hand. If you do, I shall call your attention to a paraphrase by Leopold Go dowsley, a nuranhrase in which the prob lem is turned unside down, as it were, odowsky is not only one of the greatest chnicians of all times, he is also one of No less a personner than teday. Viadimir de Pachmann calls him one of the subject of pianoforte technic will nk with those of Liszt. In Godowsky's anscription of Chopin's Etude the left and does all the work, chords as well as chromatic figures. The right-hand et is consulctions by its absence. Isidor Philipp wrote in THE ETOPE & comber of years ago, the amazing skill earlifested in Godowsky's transcri the Etudes of Chopin is nothing short

Ignaz Moscheles wrote an interesting Etude based on the chromatic scale. It is No. 3 of his Twenty-Four Studies for he Pisnoforte,' Op. 70. I wonder if it not possible that the consideration of this Etude prompted Chopin to write one that would be more useful and more diffiand the transformer of the market for cun. The development of the weaker fin-Monaholes Vet it is very modul and should be practiced in connection with

"Henselt's Finde On 2. No. 5-entitled Stores Life-is not exactly a chromatic study. Nevertheless it is advisable to study. Nevertheless it is advisable to Choose's niece or at the same time, because it emphasizes the cultivation of the fourth and 60th farers. In addition, it is a charming composition

Binding the Octaves "I HAVE TOLD you before, you reco lect, that the ability to play legate

experies and difficult of all pisnistic acexacting and diment of all plantatic acformed legato bring about facility in this branch of technic. "In the entire range of nismoforte litera ture there is no finer study for this pur-

No. 10 a composition termine with wild and horhoric freuzy and splendor. middle arction contains one of the most enchanting melodies ever written. I need not tell you that the proper rendition of this great Etnde demands an enormous arrayet of strength and also requires per-"But lot me are what can be done in order to bring about the results for which

we are atriving. I should advise you to take on the opening and the closing stetions first, because here we have chromatic Practice the right-hand part and the left-band part separately. Bind the octaves together, but not with the Andal. This means that you will have to play very slowly at first. Omit the sus tained notes until you have mastered the extremely difficult feat of securing as per-fect a legate as is humanly nossible. Everything depends on the famering. For this tring depends on the singering. For the cure an edition prepared by an authority I should even advise you to get more than one of the well-edited and associated collections of Chopin's studies. A comparion of the various fingerings recommended is very interesting ricing the Etwie it is also advisable to nlav the upper and lower notes of the octaveseparately. After each hand has mastered its respective problems, you may proce to play both parts together. Last of all add the sustained notes and take up the middle section. This method of studying the composition is slow and laborious, but it is the only way you will ever learn to play it in a finished manner. And the results obtained will more than amply remy you for all the toil expended.

suggestion with regard to Chopin's Etude Or. 10, No. 2. What is to prevent you from practicing the chromatic figures in octows, with the right hand as well as with the left hand? Omlt the accompanying chords at first, but do not fail to invert them later on Resormber that in urder to execute octaves of this kind staccato is difficult enough, but to play them with a perfect legato requires infinitely soore skill. Again I must caution you not to use the pedal when practicing. First

In this connection I may make another

learn to expelien as five a legate as par eithe mist and this sid

"Chromatic scales in double thirds double fourths and double rivates must be consistently practiced. These forms bear been very admirably grouped in Isidor Phillips's 'Complete School of Technic' The observe example of a study in double third passages chromatic and diatonic is Chapin's Flude Oh 25 No. 6 Procure the phonograph record of this composition the phonograph record of this composition to be performed. You will also first into be performed. You will also find in-teresting passages in chromatic double notes in the Etude Ob. 10, No. 2. The Einde Ob. 25, No. 8 presents chromatic replacing double rights. In practicing for ures of this kind it is advisable of course to also them to written by the composer but at the same time you will find it were beneficial to break the double motor b, fact, this method of playing should be conclosed in preparing all passages of a cimpleyed in p

The Difficult Recential "THERE ARE two salieut facts of which the student beginning to

grapple with double notes dare not lose sight. In the first place, the mastery of the problems presented by double notes is absolutely essential to a well-developed command of the effects and resources of the key-board, and, in the second place there is no short out to the conquering of the many difficulties involved With the development of the modern signaforte from its comparatively feelds

ancestors the possibilities and the ex-tremely great effectiveness of figures and passages in double notes came more and more into the foreground until today no and can be called a thoroughly percornel pinnist who is not an adept in this particuthe employment of double notes-often in quite intricate combinations—is by we quite militare compensations—is by in composers of the early classical actual. is needless to remark that they abound in the 'Well Tempered Clavichord' of Johann Sebastian Back, a work, by the way, which furnishes some of the finest and most effective exercises of this nature ever devised. Yet one need only point to Chopin's famous study in double thirds, let us say and to the Etude in double sixths in order to see how different in many respects the demands are that more recent works impose upon the performer. Examine the Schumann and of present-day writers like Busoni, Godowsky, Sauer, Dolminyi,

In consulting different works on double notes, von will observe that various methods of forering are suggested and advocated for chromatic passages. What are we to do in view of this? The answer is simple: for practicing, employ all the fingerings recommended; but for actual formance use the method that will enable you to play with the greatest case two nurnoses. In the first place, it may

Rosenthal and Philipp and you will be

convinced that the mastery of double notes is an absolute essential of piani

(Continued on page 746)

Do You Like This Kind of Musical Club? By MARCUS A. HACKNEY

F SOCIETIES and clubs organized for musical purposes, the number is kgion :- choral societies, orchestral societies, circles for the study of musical history, clubs composed of the pupils of some particular teacher, and many others. A very small percentage of these survive to a respectable age, growing in vigor and usefulness. A somewhat larger number hold together until they have accomplished some one notable success and then sud denly fall down and are never heard of again. The great majority of musical organizations run such a brief and furile

course that their epitaph might well be-Oh what were we begun for, To be so soon done for?" The city in which the present writer's lot is cast may be taken as fairly typical of the smaller inland American communities, having a population of about 40,000, a fair number of professional musicians of good attainments and at least a normal proportion of more or less gifted amateurs. After several attempts at musical clubs which ran but brief and unsatis-factory courses, at last a plan was hit upon which seems to fill the need and is now in the fourth year of successful operation. We have steered a middle course between the unwieldmess and loss of time and efficiency, which seems inseparable from a gathering where everything is decided by voting, and an arbitrary out-man rule. Curiously enough, although a written constitution was actually pre-pared and presented at the first meeting. it was never formally adopted, and our working system is really founded more on a series of precedents than on any written It might seem that this would give rise to various misunderstandings, but, in The president, vice-president, secretary and treasurer are elected by bullot once a year other offices are at the appointment of the president. It is understood that these elective offices are to be filled by profesmusicians, but any member cligible to serve on committees. This is almost the only balloting ever done: even new members are not voted on, but after being invited once as guests (generally to take part in a program), if they are found socially and musically acceptable, are in-vited by the officers to join.

our own editorial policies.

Our membership averages about forty—been made. As the hotel management to many to meet in a private house and very properly insists on knowing how we engaged one of the smaller dwine-

not enough to hire a half. In order to many to expect on each occasion, our solve the problem of a place of meeting, person is appointed (to serve for the season) to take the names of those who halls of a good hetel for a moderate-priced expect to be present and to report the



ARTHUR NIKISCH Greatest of Hungarian Orchestral Conductors

tained a good piano and we were allowed tamed a good pano and we were assured the use of another piano from the adjoinrequest of the president, various members have of the president, various members the property of the president and the president of the pieces they have ing room when occasion demanded.

At the beginning of the season, on ing toom when occasion commenced. I see come at mix or on proceed they make arrangement was at first regarded as only ready to produce or expect to have ready temporary, but the social feature proved. This includes not only solos, but direts

Place and Manney of Our Meetings so pleasant that no attempt to change has and other combinations. Once or twice a year the president himself serves as program-committee, but as a rule he apnoints for each meeting some one person specially who is to have entire responsibility and entire authority for the time being. The character of the programs is consequently very varied; sometimes they consist chiefly of piano-playing; sometimes they are vocal; sometimes they consist en-

tirely of chamber-music; sometimes they are devoted to some one composer, in which case a paper is generally read. one occasion, one of the oldest members was invited to prepare a paper (which proved highly interesting) giving a history of the principal local musical enterprises and organizations in the city. On two or three occasions aesthetic danging was offered as a feature; once, when the meeting fell on May first, a May Pole Dance was staged by a dozen young girls, The meetings take place every three weeks, except in the summer, and at the close of the season we have one out-door picnic without any musical program. The

order at each meeting is as follows:-1. order at each meeting is is follows:—I. Dinner, at seven o'clock, 2. Business meeting. (As brief and direct as possible, and merer at all unless absolutely necessary.) 3. Museau program. 4. General social time, often with duacing, for which music is furnished by voluntors. We break up at eleven. Aside from the cost of the dinners. which is said individually by each member,

the expenses of the club are but pomirul. An assessment of 25 cents a year has proved sufficient to cover them. On two occasions we have had "open meetings" which drew an attendance of ninety or a bundred. These served as a good adver-tisement, but it was not thought best to continue them, as there was danger that the distinctive musical character of the club might be impaired.

"I don't know who breented it (fazz), or where it was invented, but I do think it should be made a crime to play it in public. They say it has rhythm, and I say it has not. I have been going around Europe on a crusade against jazz. I told them in Paris what I thought of it, and I preached ogainst it in Germany. I am glad to say that I hear that America is the first conn-try to get tired of it."—PERTRO MASCAONI.

WHAT ARE YOUR FAVORITE MUSICAL COMPOSITIONS? A Prize Contest

THE EYON will give a Prize of Twenty-five Dollars for the best five bundred word article upon the subject MY TEN FAVORITE ETUDE MUSIC MAGAZINE MUSICAL COMPOSITIONS AND WHY I PREFER THEM

There are always certain works for piano which please us better than There are always certain works tor pamo which peace us petier than others. We want to hear them over and over again. Some we hear ence and never care to bear again. We want our renders to be absolutely frank about this matter. Give us your real opinions shorn of any deas prompted by fashium or artificial tradition. We know that our ecolors are por in the class with those who go to concerts and it for hours. are nor in the cases want those who go to concerts and an lot for hours liketing to make they will never be able to understand and thes turn around to their friends and smile. "Isn't it perfectly marvickes?" There has been entirely too much of that kind of affectation in America, and want to kern what the really sheere music levers, students and teachers want to earn want the really ancere muse every, students and teckness prefer. Yet this competition will not be judged by the list of ten conpositions you sulmut but rather by your carefully expressed reasons for nevierring them. There is no restriction as to the field in which you may go. The compositions that picase you may be romantie, classical, follongs, faturistic, rates picces, anything. This will help us enormously in

Conditions 1 Compositions considered must have appeared in issues of Ten Excel-

- Mosse Magazine during the post ten years. This embraces a huge collection of about 2500 works of composers of all styles. Complete files of THE ETUDE are in all sizable libraries of the world. 2. All articles submitted must be postmarked not later than February 15th
 - 3. All articles must bear at the top, "Submitted in Etude Musical Fayor-

 - 4. In the event of a tie a prize equal in amount to that given above will be
 - 5. The contest is open to all, whether subscribers to The Evi be or not.
 - 6. In every case give the mame of the composer as well as that of the All articles must be written upon one side only of each sheet of paper.
 - vocarribes manuscripts are desirable but not necessary.
 - 8. THE ETTHE reserves the right to print, at regular space rates, all counpositions accepted but not winning the prize. 9 Owing to the immense correspondence at THE ETLIG offices no com-
 - Owing to me numerine convergence of a constraint of the convergence of the retarned unless especially requested and accompanied 10. All compositions must be marked plainly at the top, "Favorite Musical

All compositions unjet be assumed possing at one cop. Carrotte attendar Compositions Competitions," with the name and address of the com-

THE ETUDE OCTOBER 1930 Page 701



FRANZ LISZT

From a new etching by Narn-Bauer. Note the bust of Goethe in the background

The Liszt Rhapsodies

By John Ross Frampton

ISZT published some 1200 composi-Many of these were ephemtions. Many of these were ephon-eral, frankly written to serve the perpose of attracting non-professional audiences to piano recitals. pieces would become valueless just so soon pieces would be only values of the 30 soon as plane recitals would come to be self-supporting enterprises Lisat himself must have realized. His Hungarian Rhapsodies, however, should not be included in this

The Hungarians, at the time when the List family with their small son, moved ty years later, himself now the musical idol race. Periage in because suppress with the mation, Perhaps patriotic rervor or ms mation. Pernaps he saw the possibilities of Hungarian music he saw the possitiones or troops our mass. One would be a trimperant tanguage he this rarely beard in reciting no one laid ever before seen them. At did grasp the inner and outer characteristics or at debuts.

any rate his intense devotion to the Hun- istics of this music of his native land garian people was entirely unaffected. Thus we have the spectacle of the greatest exposit the world had over seen returning to Hungary, proclaiming himself an Hungarian and giving all the procreds of his concerts in Hungary to various Hungarian charities. He was feted as few men have been. Budapest, the capital, gave him honorary citizenship and formally mored him less only in that they possessed less scope for so doing. Everywhere

Immediately he sensed the charm and innancy of Hungarian music, its unusual thythms, curious scales, poignant melodies, deep pathos and intense fire, all as yet unheard by the audiences of western Europe. Though he did not understand

After about ten years he published his first Hungarian Rhansody followed shorth by fourteen others; later in life he pub lished four lesser ones. And there is a twentieth, nossibly still in manuscript. Of the original lifteen, eight are esoccially famous. The finest and biggest is the Second. Possibly the next in importance is the Twelfth followed by the Ninth, the Sixth, the Thirteenth (Lizzt's own favor-ite) and the Tenth. The Fourteenth he worked over into the concerto called the Hungarian Fantasic which he later rewrote again as a piano solo. Although short and not of much musical worth, as compared with the really great concertos of Schumanu, Brahms and Tchalkovsky, or even Saint Saens, it is a brilliant work and

it is rarely heard in recitals except in his-

Brilliant Display of Technic

TO THE POPULAR mind Liszt's Rhansodies are the final word in brilliant display of almost superhuman techthat pieces have been written since far surpassing these in difficulty. Certain it is to spectacular display. At a vaudeville performance witnessed by the writer one of the "stunts" offered was a marvelous performance of the Fifteenth Rhapsody. It simply "brought down the house." gymnastic performance it was astornding as a technical display it was clean cut and accurate: but as umsic it was about as soulsatisfying as the locomotive yell at a big football game. It is just because these instantly appealing to the multitudes. Yet Rhapsodies do lend themselves to such uses and abuses at the hands of thousands of



TEST'S MONIMENT AT THE ROYAL ACADEMY OF MUSIC OF BUDAPEST.

that the works themselves have fallen into discounte

Still there is come for home in the fact that there is arising a new generation of niquists who treat all music in a more reverent way. People no longer go to recitals to see long hair or athletic exhibitions but to be entranced by the beauty of the puncie. Even the much maligned Liszt Rhapsodies are gaining a place among the recognized works of art. Artists like Busoni, Samaroff, Rachmaninov and Corot, as well as the late Arthur Nikisch among orchestral conductors have ferreted out and given prominence to the real musical values of these works without losing one jot or tittle of their beillioney. Liszt's rhapsodies gave a new meaning to

an old word. Already designating "a por-tion of an epic poam" it was used in old Greek poetry. The "Hiad" and the Greek poetry. The "Hind" and the "Odyssey" of Homer were divided into rhapsodies, and a person who recited these works was a rhapsodist. Thus we read that "Xenophanes wandered from country to country imparting wisdom in rhapsodies and hymns." After Liszt's time. however, we find coming into use a group of words which derived their existence from the popular conception, or, rather, mis-conception, of these works. We see "rhapsody" defined as "a wild, irregular composition, sometimes in style of an impro-visation," and "rhapsodic" as "overcuthusiastic, effusive, disconnected and confused."

A String of Jewels

THE STRINGING together of unrelated Hungarian melodies, folk-songs and dances produces creations which are formless, perhaps, if we mean by that that they do not follow any of the strict forms decreed by theorists in art. But these compositions do contain contrasting moods and sometimes recurrent themes. And the folk melodies themselves are in some sort of form, for folk-music must depend for its very existence on its proper proportion and barity, in this music; its wildness is inherent the themes used, not in the form. application of the definition "overenthusiastic" comes from the performances of those misguided individuals who make of true music mere gymnastic display.

Other composers since Liszt have written have lacked the genius of the master and their works have not succeeded rhapsodies of Brabus are compositions and always surprise and sometimes disap-

noint the audience who expect music after the Liszt style

The List rhansodies, then are really medleys of Hungarian folk-songs played in the ornate style and retaining the spirit of the originals. The fragments are cemented together with boundless talent and skill. iszt using pianistic technic until then unknown. Part of it is imitative of the music of the national instrument, the cimbalom, and some of it is purely planistic. That all of these compositions are eminently suited to the piano cannot be denied. In deed so sure a means were they wherehy every manistic athlete, every key-board contortionist, could win applause that men of Forte music and much muscle turned to

them as their one path to success. Then there came the inevitable reaction. For decades such compositions were anath-But now that they have begun to be interpreted by pianists to whom technic be interpreted by planned to whom technic offers no difficulty and in whom there dwells the "divine spark" of musical genius, they again become works of art, monumental and exemisite.

CRIETEST OURSTION ON MR. FRAMPTON'S ARTICLE 1. Why did Light turn to Hungary for

2. How many rhapsodies did Lises write? Which was his favorite? 3. In what way does technical complexity militate against true appreciation of the 4. Why does "medley" aptly describe these

compositions? 5. What procedure will bring the rhapsodies back to their rightful place of estcem?



Here's a sight to them who live we and a smile to them who take; and, whether they solve me More's a best for every feth I diry THE YOUNG LISTT

This notable portrait of Lists, by Kirchner, in a typical Hungarian uniform, is the more remarkable because his autograph with the stanza from Byron in very readable English

N. Page Master Discs

A DEPARTMENT OF REPRODUCED MUSIC By Peres Hugh Rand By FERR FIUGH REED leaking with Master Date and written by a spe-ded important will be considered reportless of make fame should be addressed. The Ervey, Dec., of Rec.

NE OF THE supreme symphonic O achievements in recording recently work, brought forth is the Victor recrea- Mo tion of the Overture and Bacchamle of tain Wagner's "Tannhinger" in the farmers Paris version. It is a recreation of the fin-

stressed by Stokowski in his reading of this supremely beautiful scene from "Tann-It is doubtful whether anything more glamorous of its kind has ever here done. Stokowski creates a vision of Venna with charms so seductive, so deliriously intensified that it becomes difficult to believe Tanglainser ever released himself from her wiles. Near the end he gives us some of the rarest poetic moods that have ever hern realized in a phonograph performance, for the last mages of this unforgettable work in his interpretation, exquisitely thought out.

Tambhuser, it will be remembered, was ritten by Wagner in 1845. It was one of his early scores, and, though reaching on for and realizing some memorable pages of music, it cannot be said to contain any of the sensitive and gloriously conceived pages o "Tristan" or the later operas. The Paris version, however, of the Barchanale was a revised version of the original. Wagner Wagner rewrote it in 1860, at a time when veins were full of the fiery ichor of Tristan," says Lawrence Gilman; hence the eansie "contains some remarkable anticipations of the music of 'Die Meistersinger,' 'G dimmerung, and 'Parsifal,' as well as some well to remember these things when we annroach this recording, for it not only ruhances our enjoyment but also enhances our appreciation.

Tchaikovsky Piano Concerto

I N 1908 a boy of eight made his debut playing the Tehaikovsky "Piano Con-certo in B Flat Minor." This was Cutner Solomon. Up to 1925, the British Mu sician tells us, this pinnist "had not none "had not penetrated to the meaning and purpose of music, but since 1925 he has grown into artistic boodness Playing the Tchaikovsky Concerto, he has the right concerto manner which is the symphonic mamer; and this betokens the large mind, for among other things it enables the player to realize his piano part as a portion of the whole, and to move with it in the way we like to imag-

ine a noble prince moving among his court Listening to the performance here, one forgets everything but the music itself, heyond which it is impossible to find words

The foregoing review was occasioned by the release of Tchailovsky's "Piano Concerto" in the performance by Cutner Sed mon and the Hallé Orchestra for Columbia table recording, which supersedes the reter some time back. The leveliness of the Russian seng-like slow movement is revesiled in all its natural beauty by Solomon, the last movements are so deftly treated by both the soloist and Sir Hamilton Harty and his Orchestra that we forget the vir

tuoso qualities of this somewhat anomalous

Moussorgsky's A Night on a Bare Mountain is more or less an occasional piece, which, if cleverly performed, entertains us as all poems do providing we are in Paris verticot. It is a recursion to the many as an peems do providing we are set kind, in which everyone concerned, sympathy with its purport. This work, one Stokowski the conductor, the Philadelphia of the several of Monsoragely's completed Symphony and the recording director, have by Riensky-Korsakov, is intended to con-Symptony and the recogning discovering by Remny-Normano, in an absolute with the sympton of a so-called Witches in vey an impression of a so-called Witches Sablath, "The Spirits of Darkness celebrate a Black Mass and a glorification of their God. At the bright of their orgy the hell of a village church sounds afar, and the spirits disperse." This is the program. Gaubert and the Paris Conservatory Orchestra recording this work for Columbia (their dises 67793 and 67794D) have given us a carefully planted reading, somewhat unclimactic and too agitated for an entirely satisfactory reading, however. Bizet's Adogietto from the "First L'Arlésienne Suite." as interpreted by Mr. Mengelberg on the fourth side of this recording, realizes its sentiment but can hardly be said to realize its suave sensibilities

Violin Numbers

OF THE three essentially poetic and rarely conceived senatas for violin and piano written by Brahms, Columbia have given us two in recordings, Onus 100 in A major, played by Seidel and Loesser (set 36) and Opus 108 in D minor by Zimbalist and Kanfmann (set 140). Of the two the latter which recently arrived realizes the auditory leveliness of Brahms' creative genius in a most satisfactory manner. It is, in fact, a fine tribute to its creator, for Zimbolist and Kaufmann, musicians of the highest order, unite to give us a perfectly co-ordinated performance of a perfectly A similar tribute must be paid to Thi-

hand and Cortor's newly recorded per-formance of César Franck's "Sonata in A Major," also for violin and piano (Victor album 81), an old favorite with musiclovers. It is good to welcome a new recreation of this work, which in the old days prior to electrical recordings established itself as a prime favorite. It is also good to realize the enlancement of the interpretive genius of the performers in this new recording, for theirs is an interpretation of particular worsh

In the recording of the Handel-Halvon-sen "Passacaglia," Columbia brings us an example of the rare association of unarcompanied solo violin and solo viola, and of the ingenuity of two players, Albert Sammons and Lionel Tertis, English nanscians of the foremost rank (Disc 67784D). This work, which consists of a theme and a number of variations, source by Handel and others by Halvorsen, the arranger, is a rare musical treat which

will unquestionably establish a growing appreciation in repetitive audition Albert Coates and the London Sym pixmy do justice to the fantastic charm and the exotic musical substance of Rimsky-Korsakoy's "Le Coq d'Or" in their recent recording of the Prelude and Walding March from this opera, to be found on Victor disc 9696. Coates with his usual flow of rhythmic spontaneity gives us a particularly fine reading of this music-

(Continued on page 753)

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly by VICTOR J. GRABEL

Practical Rehearsal Routine for the High School Band and Orchestra

SINCE IT is the rehearsals of a hand the organization to give the maximum amount of pleasure and entertainment in its concerts, it is essential that they be

conducted in a systematic and businesslike manner. The prime purposes of rehearsals is to develop good ensemble intonation, tonal balance, precision, phrasing-to give the members an acquaintance with the reertoire and its proper interpretation The following qualities in ensemble are striven for by all conscientious conductors;

Good quality of tone, Good intenst

Correct articulation, Precision, Dynamic contrast

Baton control Phrasing. Lacking any one of these requisites, the ensemble is faulty and in need of correc-

These remarks are addressed to directors of amateur and semi-professional organizations, as it is presumed that professional performers should be well schooled in these shall outline rehearsal procedure as I have employed it with very gratifying results in various organizations which I have trained. When I was study-ing in a conservatory for several years, I was required to practice four hours a day on my principal instrument, the cornet. This practice was proportioned about as follows: the first hour was devoted to long tones and lip slurring exercises; the sec-

third, to etudes and studies, and the fourth, organization to solo work

I became convinced that, if this was the oper routine for development of an individual performer, some of the same procedure could be applied in the development of ensembles. Consequently, when I began to conduct amateur bands and orchestras I began to apply this method-with urprisingly good results. Since that time I have had opportunity to introduce this occoure to many directors who have

found it highly satisfactory. Also, I have learned that John Philip Sousa had long employed such preliminary practice in his rehearsals with the Marine Band, and later with the Sousa Band.

Practice in Unison W HEN directing an amateur organ ization I invariably open a rehearsal with some preliminary unisonal practice. I begin by using the more common scales but soon proceed to the use of all the various keep confining the practice to a single low at each rehearest

Beginning with the scale of F. I instruct the different players as to their particular keys, all C or bass elef players taking the key named, all Bb, Eb, Db, and F instruments (such as cornet, saxophone, piccolo, and horn) using the treble clef, take their corresponding keys. The cornets take the key one tone higher (or G); the Eb horn or saxophone takes a key a minor third lower (or D); the piccolo a key a second lower (or E), and the English horn (or French horn in F) a key a fourth lower or a fifth higher (key of C). The mere study of key torned to this procedure the long tones

cod, to scale and arpeggio exercises; the relationship proves of great benefit to one's The rehearsal should be begun with unisonal work on long tones as follows:

> Ex.1 Flats 0'0'0'0'0'0'0'0'0'0

1 to a o o o o o

F Horo - English Horn Bass, Trombone, Bassoon, etc.

Begin by playing each tone means-forte and sustaining it for the duration of about eight slow counts. Rest for several counts; then attack the next note. Strive to secure a smooth, unwavering, and well-holanted tone of good quality. This work balanced tone of good quality. This work will give each player time to listen to the

tone and pitch of the other instruments as well as that of his own, and the players will soon begin to develop a more definite idea of blend and of intonation. Insise upon a precise and instantaneous attack and release of each one. If an attack is had, stop and begin again. Here begins precision. After an organization has become accus-

should be greatly varied in dynamics and in length. They should be played messopiano, piano, forte, pianissimo, fortistimo, crescendo, diminuendo, with a swell and in other ways, and should be extended in duration until they can be sustained for 16 or more slow beats.

The value of long-tone practice has long been attested by the best singers and instrumentalists, and there is no better method for developing good quality of tone and endurance. The singer or player who lacks a pleasing quality of tone has not such to interest the public.

After a few minutes of long-tone work the scales should be played at a more rapid sace-beginning with half notes, then quarter note, eighths, triplets of eighths. and sixteenths according to the technical ability of the organization.

Ex.2 Company Production

This evereige should be played in a well sustained manner and eight beats should be played with a breath, the director exerng great care to see that all players take breath only at the proper points

64177777777777777 therepoter if we if we try

SI f "P PP

(Continued on page 741)



THE SENN HIGH SCHOOL BAND OF CHICAGO, "NATIONAL CHAMPIONS 1929-1930" ON PARADE AT THE NATIONAL CONTEST AT FLINT, MICHIGAN



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



High School Music Festivals in a Great City

Their Organization, Preparation and Production

By F. Edna Davis

quently suggested. The contest, however, causes disappointment to the majority of contestants, since the number of winners is necessarily limited. The number festival offers the advantages of the contest without its accompanying detrimental effects. There is something of dignity in the music festival that is sometimes lacking in the contest. The spirit of unfriendly rivalry is absent and there is a oneness of purpost impossible of achievement in a contest. The spirit of competition moreover, man be satisfied in a constructive way by having the schools vie with each other for places in the large choral and orchestral groups The school whose individual groups are hest prepared will naturally have the greatest number of students chosen for membership in the massed chorus and orchestra. Recpenition of this may be made on the program by giving the statistics of the en-Interscholastic contacts are of inestimable

value to individual students, especially to those from high schools widely senarated from the center of the city. The actual participation in a big musical event gives to the students concerned a sense of re-Cantata-The Lady of Shalott ... Bendall sponsibility, poise and discrimination that cannot be overlooked. It is amazing to note the cornectness with which most of the chosen participants meet their obligations. Many times it means real sacrifice for boys and girls of high school age to give up Saturday mornings for rebearsal. Nevertheless some of them ask to be released from positions: other have the hours of music lessons changed so that they may attend rehearsals. They are all seriously

To present a successful festival, the dirocker or supervisor of music must recog-nize the magnitude of the task, the re-sources at his command, and his personal equipment for such an undertaking.

The Program THE FIRST step is the selection of

music for chorus and orchestra. Here the musical taste and judgment of the director is evidenced. The program must not be too long. In the choral numbers. sacred, patriotic, and secular music should be represented. The orchestral program symphonic movement, tone poem, hallet suite and standard march. All numbers selected should be of high artistic content. Nothing but the best is good enough for the testival program amore whose dif-ficulty is beyond the efforts of the students should not be selected. But neither should their ability be minimized. Experience has proved that the average teacher underestimates, rather than overestimates, the

A SUGGESTED SENIOR HIGH SCHOOL Program (The following are the names of the compositions appearing on the program of the 1930 senior high school festival in Four Part Mixed Chorus

The Heavens Resound......Beethoven Caravan SoneChadwick Orchestra

Overture StradellaVon Flotow Largo, allegro vivace, Sym. No. 12, Bb Haydn Major Ballet Suite-The Enchanted Lake Tchaikovsky

Finlandia Sibelius Cavalleria rusticana, Intermezzo Mascagni Huldigungs March Girls' Chorns

An excellent number for chorus and or chestra, given at the 1929 festival, is the cantata, Land of Our Heartz by Chadwick. A Successes Junior High School PROGRAM

The following are the names of compositions appearing on the 1930 junior high

Pour Part Charus (Mixed) Wilson

Il Trovatore Selection......Verdi Overture-Poet and Peasant.....Suppl Norwegian Dance Giller . Verdi

Additional Program Suggestions Chorus (Senior) Morning Hymn Henschel Echo Song..... De Lasso King Nuteracker, Tchnikovsky-Bornschein How Lovely Are the Messengers Mendelssohn Soring's Message...

Buie Annajohn......Chodwick Peter PanBeach Orchestra (Senior)

Orthestra (Senior)
Symphony G Minos, Ist Movement.Mozart
Sakantala Overture (difficult), Goldmark
March Militaire Francase, Seint-Sains
Merry Wives of Windsor, Nicolai
Symphony No 1. Beethoven
Tambibuser March Wagner Ballet Music. Bartered Bride ... Smetun Minuet for Strings.....Bolzoni

Charge (Junior) Gloria Patri... Palestrina Come Where My Love. Foster John Peel. Old English

John Peel. Old English
In Our Boat. Mosskowski
Flow On, Thou Shining River. Parker
(Old English with descant)
The Mermaid
The Three Raveus
Old Fine Cole. Old King Cole Orchestra (Junior)

Carmen Selection Bizet
The Lost Chord Sullivan Lustspiel Overture Keler Bela Waltz SuiteBrahms

Resources Philadelphia has the following resources chorus and orchestra, senior and junior high school-6 Mixed Senior High Schools

4 Girls Senior High Schools 2 Boys Senior High Schools 20 Junior High Schools

Procedure THE PRELIMINARY training of both chorus and orchestra is done by the music teachers in the individual schools under the supervision and help of the Division of Music Education. In each high school the instrumental program is taught ensembles, gloe clubs or picked chorus as local conditions may necessitate suggested that certain specified numbers he In that way, the director and his assistants Springs respectively of young people.

Springs respectively. Monart numbers are more effectively because the work Chorns The programs should be selected at least Teleproperations term before the festival is given, so The Rose Tree Pratefully and more surely learned to the program of the parts are the contract of the parts are th

Several weeks before the date of the festival, the schools are asked for the names of students who wish to participate the festival and who are willing and able to give three Saturday mornings for combined rehearsals. Many talented and interested students are prevented from becoming members of the groups because of having to work on Saturdays. From the names thus obtained, the Division of Music Education selects the best vocalists and instrumentalists, taking from each and instrumentanists, taking from each school a number proportionate to the number of names submitted. The director may have difficulty in get-

ting a complete mstrumentation for the orchestra and sufficient boys' voices to male a balanced chorus. He or she will find, however, that each year these difficulties will grow less. The need of the unusual instruments in the orchestra will encourage students to study those instruments. The experience of singing in the chorus one year makes the boys more anxious to do so the following year and helps to bring in the less easily interested

Organization

A FTER THE festival groups have been chosen, the director must organize his forces so that rehearsals may be carried on with a minimum of confusion and waste motion. In the Philadelphia festival mentioned above, there was a mixed chorus of 200, a girle chorus of a mixed chorus of 200, a girls' chorus of 170 and an orchestra of 162. These large numbers occessitated detailed arrangenamiliers necessitated occasion arrange-ments before the groups could be effi-ciently handled. A entreful and complete roll must be made so that attendance may Marche Militaire Schultert be taken quickly and accurately. bership cards should be distributed to the schools and by them in turn to the chosen students. These cards should be presented at each rehearsal, punched and turned to the owners. Attendance on the roll sheet should be checked at the same

> At the rehearsals, both chord and orchestral groups should be seated as nearly as possible like the final senting. Each player may be given a number, and a corresponding number is placed on the chair to be occupied by him. The concertmeister's chair should obviously be given to the hest violinist in the combined orchestra. Unpleasant feeling may be avoided by scating the other players without regard to ability and announcing that fact to the In the chorns, if the voices are fairly

well balanced, seat them according to size with the voices arranged thus. Basses Sopranos Altos Conductor

This makes a satisfactory arrangement It has been the custom in Philadelphia to chaose as charge and orchestra con (Continued on page 741)

Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A. PROPERTY OF PLANOPORTS PLAYING, WELLESLEY COLLEGE



THE DEPARTMENT IS NOT SIGNED TO HELP THE SIGNED TO HELF THE TRACHER UPON QUINTIONS FREADNING TO "HOW TO TEACH," "WEAT TO TRACH," BIC, AND NOT TRACH," BIC, AND NOT THEORY, HISTORY, EYO., ALL OF WHICH PROPERTY BE-AND ANSWERS DEPART-ADDRESS MUST ACCOME ALL DODDERS

. Interest and Practice Schemes

(1) Please advice me as to the best method of holding the interest of young pupils.
(2) What is the most effective way to stress the importance of shifty nearlies 1-2. B. B.

(1) Rewards in the shape of gold stars or prizes are helpful. It is best of all lowever, to stimulate the pupil by setting some special occasion, an afternoon or which he is to play for other pupils, either before a small group or, if he is equal to it, in a public pupils' recital. In other words, give him something definite for which to work.

(2) The answer to this question is aya Make your assignments for work very definite, writing down how much time the pupil is to spend on each item of the lesson. Then, have the pupil devise a schedule which shows just what periods are to be devoted to practice each day. Decide how many hours are to be spent each week. Finally, draw in his blank book each week a scheme for recording his daily practice, as follows:



is omitted on any day, it is to be made up, preferably on the day following. The above record, for instance, is that of a papil whose practice is to be one hour a day. Having lost a quarter-hour on Wednesday, he has made it up on Thursday; and, similarly, a half hour lost on Friday was made us on Saturday. Here's a chance to reward a full week's

practice with a gold star!

Self-Consciousness in Playing

The trouble is that you think about your self instead of your music. Fill your mind with what ought to be in it, and your "nervousness"-which is really self-conscious-1683-will have no room to enter.

When you play before any one, concentrate on two things, first, to keep your hands and arms in an easy position, with the wrists loose; second, to make each the wests more, second, to make each parase express a more thought, with its beginning, climax and end, and the whole piece express some feeling of joy, sainess, restfulness or the like. Perhaps you can associate a picture or story with the piece. and can tell this to your auditor in music, even more vividly than in words.

In other words, your playing should

epresent real musical thought; and, if such thought be not present, what is the use of sounding out a mere hodge-podge of notes? Studving Without a Geacher

I am termity peers old and have studied about two years audie and have studied about two years souther as the second of the second peers of the se

Total..... 2 bears

I am wrak in technic, but strong in interpretation and sight rending. Am I spranding the proper amount of the on technical exercises? I am handicuped by a very small bank. Though I have taken streething streets, I cambe they octave agree that should be to this trouble. That should I do for this trouble. Can you tell me where he see conty, to be trouble?
Can you tell me where to get information about materials for the
first three grades of meste?
—II. E. S.

Self-study can hardly take the place of work with a competent teacher; hence I advise you to make a considerable sacrifice, if pecessary, in order to obtain such instruction. It may be possible otherwise for you to amass a large amount of musical knowledge by reading and practice; but the fine noints which characterize an accomplished pianist require personal supervision and ad-

Some modern pieces which you may well study are as follows: The Island Stell, by John Ireland Arabetque in E, by Debussy. Intermeggo, Op. 117, No. 1, by Brahms. Vecchio mennetto, by Sgambati. Polongise Americaine, by I. A. Carpenter

Your schedule seems well planned, although in your case I should cut down No. 3 ten or officen minutes and aid these to Do not work too hard on stretching ex-

reises since they tend to stiffen or lam the hand. Practice rather on extended arpeggio positions, which will help to increase the span of your hands without inon the chord of the dominant seventh The exercise should be transposed into all keys, taken chromatically, as suggested in the last two notes. The left hand may practice the exercise an octave below the

和声声中音声声

For materials in the first three grades, send to the Presser Company for their free

Advanced Sight-Reading

Pieces of the fourth or fifth grade

should be easily rend by this time; also it should be possible to read considerably more difficult pieces if they are taken at a slow enough tempo. Duet playing with some friend of equal attainment is ideal for the purpose. Be sure, however, to change frequently from prime to seconde and vice versa. I can

especially recommended the four-hand arrangement of Hayda's Symphonies for such Playing accompaniments at sight for voice or violin is another useful form of

practice.

Competing With Piano Plasses

As a plane teacher I have special ised for fifteen years with beginners bring most successful with pupil interest the ages of seven and thir

Plane classes will probably be in-troduced into the public schools of my town in the near fourty. How shall L as a plane teacher, compete with these when they come? I would like to bear from some private teachers in towns where plane classes are taught in the schools—B. E. W.

may connect yourself with this new move ment. Teachers for such classes in publie schools are necessarily drawn from the community in which they are introduced. Why do you not apply for a position as teacher of at least one of the

There is also no reason why you should not form such classes for your private work. Doubtless your clientele of papils would prefer to come to you rather than to the school classes, if you are equally available. You could begin with a small class, say, of three or four students, and branch out further with increased experi-

But I do not believe that such classes will mean the collapse of your individual work. Doubtless many parents will pre-fer that their children should receive individual instruction, and hence will still call on you. Also the school classes will prob ably carry the pupils only through the first two or three grades, when they will be stimulated to continue with a private

As for the class work, I may refer you to two recent books on the subject pub-lished by the Presser Company: "My First Efforts in the Piano Class, Piano Class Book No. 1," and "The First Period at the Piano," for use with piano classes, by Hope ammerer. In both of these the method of conducting the classes is explained, and plenty of musical material for the pupil

Will any member of the Round Table who has had experience in teaching piano classes in public schools give us some account of her work?

A Calented Pubil

I have a little papil of twelve-cents who has currend so aniel count during the part year that has d a less to know how to plan it would full need toor. Will you also need to me what to give his.

Some of his work institute the past time months is an follow: Cherry time months is an follow: Cherry Friedlick; several Brown 22 Little Friedlick; several Brown is also absent scales in varied forms; also absent y Morton (Heidling Forest Polygers by Morton (Heidling Forest Polygers by Morton (Heidling Forest Polygers by Morton (Heidling Forest Polygers phasy No. 20° by Haviba. He has given a public revealed forty-deve given a public revealed forty-deve given a public revealed forty-deve mental skills brough, displaying un-mental skills for the younger-disp, J. R. W.

One of the greatest advantages possessed by the private teacher is that he can allow each pupil to progress according to his native ability. It is estimated by a leading educator that one student may be anywhere from two to more than twenty times as bright as another. Evidently you have acquired one of the exceptionably gifted ones. Such a pupil should certainly not be

held back and made to keep accurate step with the slow ones. On the other hand there is always the danger of pushing him with undue rapidity, and thus neglecting some of the fundamentals. So, without omitting any important item, you may let the pupil develop naturally, trying him occasionally on music that is somewhat difficult for him, but not allowing him to stray beyond his depth.

I should consider him ready for Back's Two-part Inventions, some of Beethoven's Sonatas, such as Op. 49, No. 1, then Op. 79, Mendelssohn's Capriccio, Op. 16, No. 2, and perhaps some Chopin, such as the Waltzes, Op. 66, No. 1, and Op. 69, No. 1, also the Nocturne, Op. 55, No. 1. For modern music, try MacDowell's Hungarian, Debussy's Arabesque in G major, Albenia's Cadia (Saeta), and Poldini's March mi-

For studies, Cramer is now in order, to be ollowed by the easiest studies of Clementi.
The material which you list shows excollent judgment on your part. A judi-cious alternation of classics and moderns is well fitted to produce an all-around de-

Geam-Work

Teachers of social standing can apparently sis much by muscleshes to expressive healthy consecution, but my horse is non adaptate to receive pugits. I visit my people, and roch a stranger to the other. What would you notrise in the martter S—W. M. 3.

I regret that your pupils have no opportrinities of meeting and exchanging ideas on interest more than such interesurse. I strongly advise you, therefore, to form groups that can meet regularly, say, once a month, perhaps at the home of one of the popils. Talk to these groups on some porti nent musical topic, and have the pupils play to our another. An occasional pupil's recital, even an informal one, is very

Musical Jargon of the Radio Clarified

A Popular Interpretation of Gechnical Germs Which Are Heard Daily Over the Radio

By Edward Ellsworth Hipsher

Rourree (Buree, Burre, Bource); A dance by many authorities attributed to the Auvergne province of France, though others maintain that it originated in the Basque (Bay of Biseav) district of Spain, where it is identified as the Borco. It is known to have been introduced about 1590 into the feasts of Paris; and it is mentioned by The characteristics of the Bourrée are a

certain light gaiety of melody, with a smooth, finent, gliding rhythm. It is in double measure (alla brew) and begins always on the fourth best of the measure. Though seemingly related to the Gavotte, it differs distinctly in that the Gavotte is always in quadruple measure and begins on the third beat of the measure. Like most of the old dances, it is Binary in form, and each theme is repeated. It appears mostly in suites of the older composers; and the popular Bourrée in G, is from the "Suite III for Violoncello" of Bach.

Brawl (French, Branlé): One of the oldest of the round dances, in double measure, in which the entire company engaged, as in a modern catillion. It was in vogue from the fifteenth to the eighteenth century and old writers describe most varieties of it as being less lively than the courantes and galliards and danced by bending of the knees rather than by jumping with the feet. Towards the end of the sixteenth century there developed almost as many varieties of browles as there are ways of wiggling through the modern fox trot. In his "Orchésographie" Thoinet Arbene gives not only the tunes but also directions for the dancing of no less than eighteen branks. We give the melody to a Broulé des Sabots (Braulé of the Wood en Shoes), the last three notes of which were accompanied by a tapping of the

Brantë des Sabots

6.800 Part 122 1 1000 1

Brindisi (breen-dee-zee, Italian): A drinking song. A toast song. Perhaps the best known of all is II segreto per exter felice (The secret of how to be happy, usually paraphrased, not translated, into It is better to laugh than be sighing,) from Donizetti's "Lucrezia Borgia." Li biomo (Let us drink) from Verdi's 'La Traviata" and the more modern Fire il sino (Hail to the wine) from Mascagni'z "Cavalleria Rusticana," are others frequently heard over the radio.

Rurden (Middle English, burthen): A chorus or motto added to each stanza of a song; sometimes called a "bob," are rather characteristic of English songs and survivals of the good old days of the "merric monarchs" Mostly meaningless, they are made up of alliterative syl lables with a curious fondness for the letter "Hey troly loly lo" is one of the oldest and most popular of these burdens. It appears in Piers Pleasman, of 1362, and other early songs. A sorag of the time of Henry IV had a

burden after each line. Notable in its de-

The Music Appreciation Hour, a series of educational orchestral concerts conducted by Walter Damrosch, will be resumed over a untiqual chain of radio stations, on Friday, October 10th, from eleven o'clock till noon, and will be continued regularly at this hour on Friday of each week. In addition to this feature the season promises a series of radio hours affording the public a chance to hear high-class music nearly every night. For the understanding of these. this series of orticles will be found of very great value. Teachers, who or-gonize their classes with a view to taking adventage of these radio opportunities with the cooperation of Tax Eruse, will be generously reworded for their

parture from the nonsense element was the "O the award contentment the countryman doth find" of a song in Izaac Walton's Complet Angler. In Shakespeare's Much Ado About Nothing is an allusion which intimates that

burdens were in his time accompanied by motion and dancing. The term "burden" is sometimes used to designate a drone bass as of a bugpipe.

Ruylenca (Burlesque): A parody of ome serious work. An extravaganca; or musical work for the stage, in which foibles of the times are fantastically held

Burletta: A form of musical comedy which appeared just after the middle of the eighteenth century as a bridge between Balled Opera and Come Opera.

Buzantine Music: Music of the Greek Christian Church. It was built on the four authentic scales and four plagal scales. in a manner somewhat similar to that of the music which St. Ambrose and St. Gregory introduced into the Western

Caboletto: (1) A short, simple song of Italy. (2) In Spain, a composition in rondo form, with variations; a simple melody; or an air with an accompaniment

in triplets imitating the galloping of a horse (cabello). (3) A rapid, lively air closing a accord, often making considerable mands upon the teclurical execution of

Cochucha (also Cachoucha, and pronounced cah-choo-cah); A dance native to Andalusia, Spain. With some of the char-seteristies of the holors, it lacks something

of the snappy and piquant rhythm of that dance, especially in its accompaniment Originally the tune of the dance was sung to the accompaniment of the guitar. was introduced into the theater, in 1836. by the noted Fanny Ellsler in the ballet "Le Diable Boiteux (The Devil on Two Sticks.) The opening phrase of the famous Cochoucho Caprice, Op. 79, by Raff, is



Cadence: A fail, or close. The end of a phrase, section, period, theme, or of a complete composition. Codences in music serve much the some

(11) Interrupted (or Irregular) Co-cuce: (see Deceptive Codence). (12) Inverted Codence: a loosely sed term for a cadence in which the last then term for a camente in water, which the shord is inverted.

(13) Masculine Cudence: The usual cadence of which the final chord comes endence of which the final chord comes inpose a strong seeza.

(14) Perfect Cadence: Any endence in which its final chord that to root for-dimensal tone) in both its highest and lowest voices. (Semartical control of used for Ambentle Cadency, (15) Phand Cadency, control of

> Almperfect Ta - [1111 - 1 - 8 6 -

(Continued on page 757)



TONE-MIXER. A NEW PROFESSION

Expert musicians and directors have taken up this new line of work, for schert musicians and all control of the pioneers in this field is the famous European orchestra leader, George Fichiger. He is here shown with famous European or nesses used in sound-film production. When the talking pic-ture is made it often has to be synchronized with music. In this illustration the operator is making this complicated adjustment.

speaking or reading. There are many torms of cadence, of which the more commonly used are: (1) Amen Cadence: (see Plagal Ca-dence) so-called from being so much used for the "Amen" of hyuns and anthons Near-er to Thee, A - men,

office as punctuation marks in written lan-guage. They are executed with inflections

not dissimilar to those of the voice in

(2) Complete Cadence: (see Anthentie Cadence, Part I). (3) Deseptive Cadence: A Dominant Lamony followed by any other chord than Tonie; as:



(4) Dominant Cadence: The Domi-nant chord proceeded by any other harmony.
(5) False Cadence: (see Deceptive Cadence).

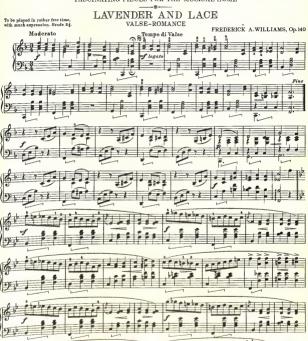
(6) Feminine Cadence: A cadence with the last chord on a weak secent, or with the last chord on a weak secent, or at least on an accent weaker than that of the preceding chord.

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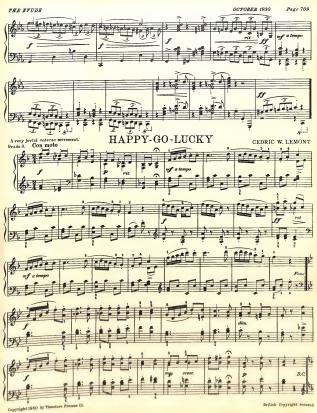
(7) Full Cadence (or Close); (see (1) Fall Cudewe (or Clase): (see alternate Cadance) or Clase): (see alternate Cudewe) (or Clase): (see Decertified) Cudewice (or Clase): (see Decertified) Cudewice which a May a Market of the Cudewe which a Hymn Tune, when the Dameste having a preceded by a Spready bas making a transfer which stamped the same state of the Cudewice which is preceded by a Spready bas making a transfer which stamped the Cudewice which is the dominant of that the ywhich is the dominant of that they which is the dominant of the Cudewice which is the Cudewice Cudewe have been dependent on the Planck Cudewe, because of the Hillerholm Cudewice Cudewi

sinh,"
(10) Imperfect Cudence: Any endence in which its final chord has its root (fundamental tone) not in both its highest and lowest voices, (Sometimes offnecessly used as a synonym for Deceptive

FASCINATING PIECES FOR THE MUSICAL HOME







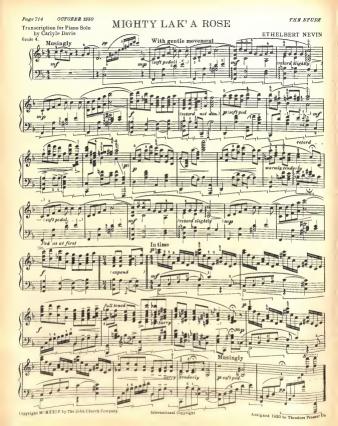














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- See how they rise at the sight. Thronging the Wil de Bouf through,
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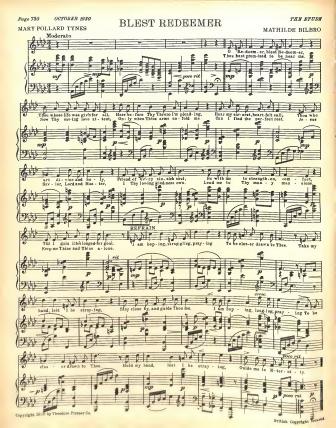






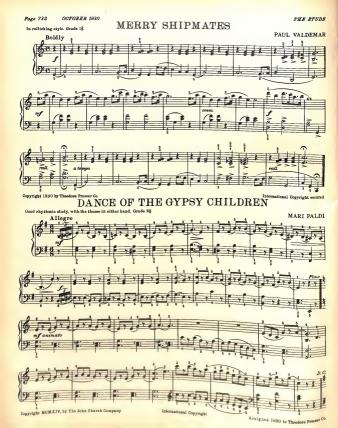
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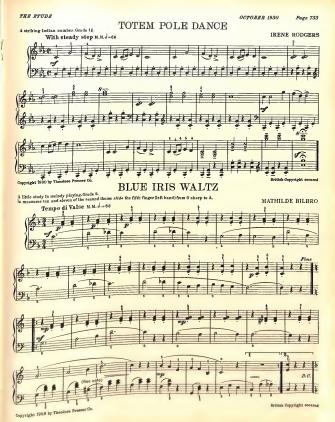






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All the limits of the key of Loba All the limits of the key of Loba of the limits of the key of Loba of the limits problem to the limits of limits of the limits of limits of limits of the limits of l

Hungarian Sketches, by Géza Horváth.

yous March, by James H. Rogers. This is one of a set of six see or organ piece.

This is one of a set of six see organ piece of detaining order of set of six set of six of set of se

t. its considerably the tempo at the code Blest Redeemer, by Mathilde Bilbro.

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There is the following defentions of maintenance of the state of the

False in A-flat, by Charlotte E. Davis, When a salutible duben a with; and in A-dist aspect. The cight transfer introduction is made by of sequences which are far surprise to play has much be insagired. These one is employed propriet and copy; it gams in aquest when trans-seed on actave higher at measure when trans-fer the trin the complete control of the

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THE SINGER'S ETUDE

Edited for October by EMINENT SPECIALISTS

ET IN THE AMERICAN OF THE ETUDE TO MAKE YHU SINGEN DEPARTMENT

HERE ARE MANY degrees of of comfort in riding. A fine automobile, even on country roads, gives a smooth ride. A partially absorbed bump there may be now and then, perhaps, but on the whole the going is not uncomfortable. vard affords a luxurious ride. But if we want real smoothness of motion we float in a came on the bosom of a glassy lake, where all extrinsic noise and vibration is lost and there will be no jolt, no jar, no igritating irregularity.

There are singers who attain a legato comparable in smoothness to a ride over country roads in a fine car. Still fewer gain that smoother quality of voice analogous to the luxurious ride on a fine boule-And among the elect we hear gen nine legato, smooth as a canoe ride on the hosom of pellurid water, and as free from outside distractions. With such legatoand this is the point oftentimes missed by students-come a perfection and purity of tone and an elegance of diction that erente

Beauty in Ease

WITHOUT ATTENTION to beauty VV of tone, there can be no true legato. Let this thought be ever-present in the mind of the one who would achieve a distinctive charm in singing. First of all, the car must be trained to recognize the beauty that is heard in the tone of the artist-singer. Then the student must learn to be able to recall this to mind at will: and next be must learn to reproduce to some appreciable extent this same quality in his own voice. And heauty of tone comes from ease of production. With case of production will come something of ness requires that the voice shall be relieved of all interference and that at the same time the action shall be positive. complacent and unharried.

Perhaps the most basic obstacle to good taste smooth, connected singing is the lack of your habit

The Legato of Song

By Clare John Thomas

breath repose. The impulse to attack a tone seems to make us forget all our good resolutions as to breath management and noise. To maintain a sense of quiet awareness, while making the attack, is impera-After all legato is the result of a state of mind and may be cultivated as we cultivate politeness, soberness or good

Practical Exercises HOWEVER, to get right down to some

nd, let us try the following exercises and make a start toward smoother singing. These have been purposely confined to one phase of the subject, and are to be understood as but covering the fundamentals of the art.

1. Stand at alert attention, with your heels to a wall. Press the shoulders and the hack of your head lightly against the wall as you sing a phrase of your favorite song. Note the added resonance in your votes and the more uniform quality of tone on the various vowels. Note also that the tone is smoother and more connected. Try it again, breathing quietly, and slowly, of equal volume throughout the entire exbut somewhat more deeply. Now start sing ing, making sure that you release no breath before your voice is heard. Note again that your lips and tongue have become suddenly active, and that you are pronouncing with greater precision. Now, as your aecomponist plays, sing through several phrases. Sing with full voice, but with no strain, with eareful thought as to beauty in the tone, and with good taste and better musicianship than is

2. Step away from the wall. Stand straight. Avoid laxness. Keep the back of your head on a line with your shoulders and heels. Sing very rapidly, on a pitch in your medium range, the following exercise: Bah, bah, bah, bah, bah, bah, bah, bah, hah, accepting the first, fifth, and last "bah's." Sing it again and again, more and more rapidly. Note the lighter, more flexible quality of your voice. Note, too, the renose of the breath

Don't Strain for High Notes FOLLOW THIS quickly with: bah, bay, bee, bow, bah, bay, bee, bow, boo, accenting the "bah's" and the concluding Sing this exercise on succeeding half steps higher, until you reach the upper part of your range. Do not attempt to take it too high. Begin again in your medium range and, singing it very, very slowly, make sure to maintain the some clean cut quality and to keep the tone

3. Rest two or three minutes. No beginning fairly low in your range, sing the first five tones of the major scale, forward and bockword, using ; bub, bab, bah, bah, bah, bah, bah, bah, bah, and, as before, accenting the first, fifth, and last Sing it more and more rapidly until you do it with facility. Begin on succeeding higher half steps, singing as high as you comfortably can. Do not crowd the voice, and do not forget your

re. Again, stand with your heels,

shoulders, and head to a wall. Sing with cothusiasm, but not with abandon. 4. We are ready now for something more difficult. The three foregoing exercises should have consumed the greater part of a half-hour. Starting again on a tone fairly low in your range, sing the first five notes of the major scale, forward and backward, using: hah, bay, bee, bow, hah, bay, bee, bow, boo. The first "bah" will fall on D, for example, and the next "bah" will fall on the A, five tones higher. Sing this rapidly at first, gradually slowing

it down until you are singing the exercise edagio. Make sure that the tone quality remains consistent. That is, do not allow the change in vowel sound and pitch to rob the tone of its basic quality. This is a difficult exercise and may well be practiced by finished singers, to acquire a cater command over sheer smoothness of voice and a purer quality of tone. 5. Now sing, in the same manner as in exercise four, the following: ah, a, c, o, ah, a, e, o, čo. Sing it first rapidly, then

gradually more slowly. Sing it now counting three beats to each vowel. Rest a minute Now, with your heels, shoulders and head to the wall as before, breathe deeply and sing the entire major scale with: als, a, e, o, ah, a, c, o, ăh, a, e, o, ăh, a, e, o, ôo.
The accents will fall on "ah" each time The first accent will be on the first note, the next on five, then nine, five and one.

A Practical Application

WHILE THIS is fresh in your mind. return to your favorite song, giving your undivided attention to keeping a level even tone throughout the song-Obviously, as has already been stated these exercises do not cover the entire subject of legato singing. They should, however, open vistas that will lead the student on to the attainment of that higher type of legato which is a joy to its possessor well as a delight to the one who hears it.

Obera Essentials By George Chadwick Stock

BE SURE of yourself, if grand opera grand opera, he thorough in every phase of preparation. Climb the little foot-hills of song before attempting to scale the mountain peaks of the musico-dramatic

Do not overlook or slight the simple hethus help to provide an enduring foundation anou which to build high and distinctive achievements in the world of song

Grand opera heads the list of vocal caroers. Before deciding to enter this field. prove out your voice, talent and temperament. It requires an insmense endowment success. To this equipment arest be added grit, enthusiasm, unflagging determination to get ahead, and a husyant spirit.

ratively needed; good health, sound physique, personality and rare vitality. nally, make sure of having an inexhaustible surplus of intelligence to draw upon. At every step taken in the way of preparation, the agent of greatest assistance will be abounding intelligence.

TRAIN and study for several years bepure seriously for grand opera. Even so singers of the opera had, in their beginning years, a sure knowledge of being accepted and placed in the Metropolitan Opera Commany's star list of singer-

vocal endowments, do not accept as estab-And there are still other qualifications imlished fact the proplecy of anyone that you will become a prima donna. Well do I remember the girl voice of the new renowned Rosa Ponselle. It was a voice of fine texture, quality and volume. Person ality and spirit denoted possession in generous measure of every qualification necessary for an ultimate successful career.

What Price Fame?

THESE exceptional natural gifts, however, did not blind her, as so many equally endowed have been blind, to the imperative need of persistent and proper preparation. She studied and practiced preparation. See somesee and practiced faithfully. She gained valuable experience by singing before the public mult sorts of unpretentions ways. She kept this up for company's star list or suggers.

And so, young singer of splendid natural several years before taking the final steps

leading to grand opera. Thus she avoided the error of starting in this big field too soon, while still but indifferently prepared. After gaining admission to The Metro-politan Opera Company, Miss Ponselle found that she had work aplenty still ahead of her. She will tell you that work, study and practice increase in exact ratio to growing reputation. There is never any let-up Eternal vigilance is ever the price to be

The lesson to be learned from this brief review is to make sure of having the proeasary voice, talent and preparation before encountering the judges who mercilesly decide the fate of singers.

paid for enduring fame.

"Singers must be able to paint mind pictures in tone, which is what courses in sons interpretation." -- Arrive Munteron.

The Singer's "Refrains"

By GROWGE CHADWICK STOCK

time. It is apt to tire the throat, especially of a beginner. Defenie form indularmen in monnerisme of any sort. Be yourself; but be your best

self through refinement of mind spirit and Refrain from tightening the throat v inging; from sliding onto tones; from

thering and overusing the nortamento. Such singing degenerates into unanimated use of the voice Refrain from tremolo, at least until too

old to be able to avoid it. Refrain from stimulants. Learn to depend upon your own vitality and spirit. Strengthen them. They are infinitely more

reliable than artificial aids. Refrain from unkind criticism of other If you have anything to say, let it be of an encouraging nature or helpfully suggestive and informing

REPRAIN from practicing too long at one Refrain from showing off technic and top-notes when singing solos in church Green of your hest song in the true spirit of worship. A concertizing style is out

of place in the choir. Refrain from singing sacred sones in ballad style. Be sure that attitude of mind and spirit is in keeping with the reverent tone of the one and not with the entertain-

ment note of the other Refrain from ending phrases with grunts varying in degrees of audibility. They sug gest punches in the midriff. The fact that so many operatic singers have this habit does not justify its continuance. Grunts are distressing, unmusical sounds and have

no place or part in the true art of sone. Refrain from singing if you have a cold in the threat or a slightest teach of largegitis, denoting inflamed vocal cords. The best cure is absolute rest.

Docal Adjustments

By WILBUR A. SKILES

"THE STREAM cannot rise above its source Trite, but still true

Just so it is that the quality of the vocal atterance cannot rise above the condition of the organs which produce it. If the voice is to be responsive to the delineation of the emotions of the combined verbal and musical texts of the song, every nerve, and musical texts of the song, every serve, muscle taken said account in the selection muscle and ligament associated with it of a new song. Does it lie just in that part must be in that vitally relaxed con-dition which leaves them entirely subser-

vient to the will of the singer. All of which means that there must be not only thorough relaxation of the organs but also that there must be complete composure of mental faculties so that they may at all times be a reliable guide

First of all, of course, the singer must have analyzed his song and have made himself familiar with its every feeling to he expressed; and then he must have com plete command of the singing organs that

will enable him to command their resources with no element of strain. This is something which cannot be too much taken into account in the selection

solute case of the members producing it? If not, then the interpretation is bound to suffer; for best singing cannot come from overly-tensed members. Nor must the mind of the singer have to be directed to the overcoming of this defect, when it should be upon the song itself.

Pronunciation

By WILBUR A. SKILES

offering-fering

The following words are often misproounced in singing. Perhaps the tone is fine, and the voice rich, but when the pronunciation is erroneous the entire vocal

performance is impaired. prom-US eternity-ity violets-O-lets message-age

moment-ent

Incorrect Pronunciation Hear-UN etern-UTY vi-UH-lets

solendour-out splend-ER surrend-OR surrender-er sounded-ed omi-I'm owiet-et silent-ent The last syllable of many words is com-monly mispronounced in both speech and

summ-OR

of-FOR-ing

correctly articulated. The singer should acquire a masterly understanding of vowels, consecunits and syllables. Then such concentions may be manifested in his singing

Where Perfect Pitch is Bred

By H. E. S.

Pearsor pitch does not exist? Go, pray, strumental or organ note to give the tone, PERFECT pitch does not exist? Use, pray, situations or organ note to give the cone, to a Russian Orthodox Church some Sun- not a pitch pipe struck, yet the choir is as to a Russian Orthodox Church zome Sun-oldy (there will be one in your town) and perfectly in time at the end of two hurs-listen to the unaccompanied chair. It will as at the beginning. Having zero how it be such as to make the waveage Tambiaster is down, you need no longer be the tender be such as to make the waveage tambiaster. be such as to make the average Tanunauser. Choras blush in shame. Not a single in-clinging vine to the plano or the violm.

"Singing has olways been recognized as a health reformer-on antidote "Singing has obeays been recognized as a health reformer—an antidate for lung and threat transfer—but if it is to be much thoroughly effective, deep for lung and threat transfer but if it is to be much of the power of by its explanation want be excluded, and the health last because a discount of the body has been at exprises enture of the tower part of an attended direction. Not half-enough and voice production is an active agent in that direction. Not half-enough and voice production is an active agree in 1000 miles time. From the has been made of the enrative properties of singing, or the accessing for deep has been made of the enrative properties of singing. diaphragmatic breathing."-M. Gerr.

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B B We will deeply appreciate your cooperation. 8 8 8

THE ORGANIST'S ETUDE

Edited for October by EMINENT SPECIALISTS

ET IS THE AMERICAN OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT

What to Chink About While Playing Hymn-Gunes

By CHARLES N. BOYD

O SOME organists the playing of hymn-tunes is one of the most monotonous tasks connected with playing in church. They claim that the mes are simple, uninteresting, draggy that too many verses are sung, and that, in general, the outlook for this part of the service is hopeless.

It is true that the tunes are simple, They should be for the sake of the congregation for whose use they are provided; no one expects them to be other-We may grant that some hymntunes, perhaps many, are uninterest-ing to the musician, but these very tunes have associations which appeal strongly to many members of the congregation That is one of the chief reasons for the retention of many of the old tunes in our books, as any member of a commission on hymnal-making can attest. Of dragging we shall speak later. The number of verses announced is either according to the wish of the clergyman or the cus tom of the clearch. Whether the outlook is helpless or not depends largely upon the organist, and he can often completely toward hymn singing. Probably the first difficulty the young

organist encounters in hymn-tune playing is the management of the godals. Not all the bass parts of the hymn-tunes are easy, even after one has studied for some little time. Such phrases as this, from the tune, "Leighton," remain tricky for some

989 1 1 1 1 1 1 1 In the first place, some nervousness may

he avoided by not always using the pedals in "playing over" the time. The 16-foot register is needed as a foundation for load playing or for congregational singing, but it is by no means always needed for a soft announcement of the hymn-time Younger organists will do well to arrange Great fairly loud and couple Great to Pedal before starting the hymn-tune: use the Swell or Choir without pedal for "giving out," and then the pedal is ready with the Great when congregational sing-

ing begins.
The Pedal should almost invariably be played in the octave in which it is written That means reproducing the melodic line which the composer wrote. These phra-from the bass of Wesley's "Aureba":

90. e 1 [[[[[]]]]]]]]]]]

26.12-17,1111111111 The second version not only distorts the

bass melody but also the proper balance of the part-writing. Furthermore, the 16of the part-writing. Furthermore, the toas written, and, when it is played an octave below the written notes, the sound is two octaves lower. "Try this on your plano.
This "giving-out" of hymn-tunes re of hymn-tunes requires more thought than it always re-The choice of stons depends entirely on the character of the hymn, or at heast the words of the first verse. Hushed tens the evening home requires a different registration from A mighty fortress is our God. The wise organist will give much thought to the appropriate registrations for the giving-out of different hymns. The next point to be considered is the tempo, which should be exactly that in which the hymn is to be sung, neither faster nor slower. Then watch the legato and see that the phracing of the melody is given due thought. It is quite possible that better legato will follow a more careful fingering than many players adopt. Suppose you invent a good fingering for

this phrase from Adeste fideles: 8911 : , s ; ; ; ; ; ; ;

This example will also serve in the matter of phrasing. In the first stanza the words for this phrase are:

O come, let us adore Him A comma is then needed after the second esclody note, and the last two notes must be legate. In the third stanza the words Utheld by My rightcons, on

which would have a striking effect if played with first stance phrasing Whether to hold or re-sound repeated notes in hymn-tune playing is a subject on which much breath has been wasted It might be well to adopt some such as this: re-sound clearly all repeated melody notes, all notes in alto tenor or bass which end a phrase and are repeated to begin a new phrase, and

any note which seems to call for emphais or accest. For example, the following:

a par per p

is perferable to repeating all the notes, or to playing it thus: The section of the second n. 0

> A careful comparison of these two versions, at the keyboard, will soon show the how much repetition is desirable and advisable for the "playing over Whether the entire time is played over

or only a part thereof, is a matter of in-dividual church custom. Tumes which are unfamiliar to the congregation should almost invariably be played through, but that formality bardly seems necessary for well-known tunes. Usually not less than four or more than eight measures, according to the length of the tune, bring one to a cadence from which a return to the beginning is satisfactory. If the ca-dence needs any modification it should be carefully studied out beforehand and moder all circumstances should preserve the meter of the first phrase. eight measures of Lux Benigna the ca dence as written would be:

and this would involve an awkward re turn to the first meter. It would perhaps he well then to make some such adjustment us this at the cudence:

he first four notes bring the modified cadence, and the last four the beginning of nea one as sung by the congregation There is still one important point before the first verse is sung. We assume that stops have all been arranged before a note of the hymn-tune is played, that the playing-over has been carefully phrased and shaded (not using the pedals, the player has abundant opportunity to use the swell-nedal), and that the cadence has been satisfac-All that the organist has to do is to put both hands on the Great, one foot on

But just here is a dangerous place. The congregation must understand that the playing-over is finished, and that they are to start. Usually the organist begins the concession to youth. There is, however,

first stanza too soon, not having made his cadence with a sufficiently clear ending, and not giving the congression time to take If the organist will cut off a third or half of the fourth note in the last examplc, playing | x | | | | | | or even | 7 x | | | | he will obtain a much better start on the part of the congregation

One other point should be noted. When

the congregation is slow in rising for the

hymn the final chord should be a bit prolonged and followed by a short but distinct rest before the first note of the first verse From the first note the tempo must be definite and well-marked. If there is the least vaciliation or irresolution the congregation cannot be expected to proceed with any satisfaction. The organ must lead with firmness and decision and "a good beginning is half done." Our ancestors had a "gathering note," that is, a long note at the beginning of a phrase to be held till most of the singers had gathered on it and were ready to proceed; but such a performance is now as obsolete as the foot-warmers of is now as coscored as the root-warmers of the same days. All the notes of the first chord should be played exactly together, no "soprano first," and no rolled chord or

any other substitute for a good start. Precise Playing STRICT rhythms and clean phrasing should be the organist's motto in hymer-

tune playing. A ritardando may be used at the end of the lost stanza, but not sooner unless the organist has unusual control of the situation. The last note of each line of words must be carefully watched, being made neither too long nor too short, and the beginning of the next word clearly marked, again being sure that the congre gation has a chance to take breath for the new phrase. The last note of the first verse will probably be cut short by most the choir and all of the congregation but this defection should not keep the orgamist from holding strictly to the estabhished thythen. The swell pedals do not need continuous

tention while the congregation is singlest If the Swell is coupled at 8' to the Great with a fair amount of tone, open the swell part way and leave it alone, during the first years of organ playing. With added experience one may sometimes couple the Swell to Great at 4', rarely at 16', with good effect. Then more use of the swell pedal is necessary to avoid shrillness of muddiness, as the harmony rises or falls In the comparatively rare cases where the Great organ is enclosed in a swell box be sure to open the Gt, swell before the congregational singing begins, to avoid the nuffled tone characteristic of closed swells Inexperienced players may be excused for using the same registration through out the stanzas of a hymn-tune, but with

were never planned to sound:

Page 789

no further concession in the matters of rhythm or parasing. The words of each stanza are to be watched on cally and the tune phrased accordingly. As noted above, the parasing will change with practically each line. To keep up the tempo, phrase well and lead the singing intelligently is

The Interlude

SOME CHURCHES persist in requiring an interlude between stanzas despite the fact that most people think this custom a relic of barbarism. If interludes must be played the organist should not be content to repeat the last phrase of the tune, but should learn to improvise a tune and harmony which shall be in keeping with the rest of the tume. The last line or two of the words will be a guide to the meter. For example, in Giardini's Italian Hymn; Come and reign over us,

The rhythm is To this rhythm may be set

Ev 9 Et. 10

4 2 4 211, , , , , , , At last the final words of the hyum are With some organists this in-

variably means rit. e dim., but here again the sentiment of the words must be consulted. A hymn of confident, martial character is contradicted by a soft, slow ending; it should proceed energetically to the final note, and end with a vigorous anew, though

the sames need not perhaps be so aggressively loud as the last phrase of the hymn. Ou the other hand, Dykes' Dominus regit me should close with quiet confidence and a soft but not unduly prolonged assen.

There are certain fundamental propositions noted in the preceding, which apply to organists of any amount of experience; but in general the purely organistic directions are for the younger members of the eraft, the Schulfrennde of the mastersingers,

as it were. As soon as one is able to play the average hymn-tunes well in this simpler fashion it is time to think of doing better So now we must retrace our steps to the

In the first place there will be more variety in the registration of the "playing-over." This may lead to the playing of the soprano on a solo stop or combination on one manual, the alto and tenor on another manual with the left hand, and the use of a soft pedal coupled to the L. H ual. Some beautiful effects are thus to be obtained, but they must always be in keeping with the character of the hyum and the hyum-time. The present fad for putny chimes into every organ, regardless how many pipes it contains, must not mislead the organist into thinking that many tunes sound well tinkled, tolled or tintin

nabulated A harp stop may sometimes be used with and effect by an experienced player, but soldom without rearrangement of the voice parts. The search for appropriate com-binations for next Sunday's hymn-tunes should be on the regular practice schedule, and also the necessary changes in regis tration when passing from the "playingover" to the congregational singing. congregation cannot wait while you retire a beautiful introductory combination and search for the proper stops for the first

out haste and without delay. (This very interesting discussion will be continued in THE EVUNE for December.)

Revival of Jewish Music

By HENRY GIDEON

"Hear in America it is no longer surprising—in fact it is becoming customary and even fashionable—to include a Jewish number in the program of great artists, most of whom, curiously enough, are of Jewish extraction, though generally styled Russian, Bohemian, Hungarian and Ameriwrites Joseph Resder, an authority on the history and technic of Jewish music, in the Menorah Journal. He continues, "Alma Gluck has endeavored to gopularize Ravel's version of that exquisite little gen,

Meierke, mein Sun, un neritat du cor tremen du steilstell, while her gifted hus-band, the violinist, Efrem Zimbalist, created a furor with his arrangement of the Dense The organist and composer, Kurt Schindler, and his Schola Cantorum, a chorus of one hundred and seventy-five singers, mostly gentiles, make it a point to render in public concerts such genuinely pathetic and deeply stirring songs as Eili Eil, lome assertourf and Avrahm, Arrahm,

"Others who render substantial help in Batika nath. the elaboration and propagation of the Jew-ish folk-song, which must be the basis of

any reany memoral screen or peatra metric, are J. Medvedieff, Planton Brosnoff, Henry Leflowitz, Henry Gidson, Pinchos Jassinowsky and Morris Clarke. Our religious song is likewise fostered by special societies such as the Cantors' Association of the United States and the Zimrath Yah

Society of New York While this work is being carried on in the Occident, a new species of Jewish folksong is being developed in the Orient, in the cradle of the Jewish race, on the plains of Sharon and on the hills of Judea. As might have been expected this new song of the colonists in Palestine, while retaining the form of the old songs, has an entirely different content, resounding with the gay notes of a new care-free life. It is no longer and and gloomy, plaintive and melncholy, cooing and droning, but rather firm and manly, joyous and hopeful, brimful of verve and resilience, clasticity and imposity, buoyancy and warmth. From these harbingers of song it is easy to forsee what the future holds for us in Pales-tine by way of a national music."

"Not only does the playing of organ recitals with music appear un-"Not only does the purying of another to play recitals with scanty professional; it encourages the temptation to play recitals with scanty professional; it encourages the templation to play recitals with some profession, the marical result being nearby of proportional modification. This is out of the reasons for the lack of printing of one connect players as This is out of the reasons for the lack of printing of one connect players as This is one of the reasons for the town of proceedings of one control physics as wasted orders. Although they may offer play as well as the pionists, santicel orbits. Although they may often pay as well as the finalist, the frequent recitals (mostly free) by church organists everywhere have the frequent recitals (mostly free) as the areas result. Described the frequent recitals. the frequent recitate (mostly free) of the organ recital,"-Rowland W. brought about the present standing of the organ recital,"-Rowland W.



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FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS, DEAN OF THE PERMITEVANEA CHAPTER OF THE A. G. O. No question will be ensured in THE ETUDE soless eccompanied by the full name and address of the requirer. Only initials, or paradicitym piece, well be bubblished

GREAT ORGAN

Sa BLL ORGAN

Spink Dispassion, F. Fiel Cutvic. Street, Street Street, PEDAL OROAN

Boardon 16' Open Bingaron .. 15' The Bourdon is on extension of Great De I Finis, and the Ogen Dispusses on extens on of the Great Open Dispusses.—C. F. E.

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The Annual and Annual A

Chairmaster's Guide

FOR THE MONTH OF DECEMBER, 1930 (a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier over.

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ı	Date	The second secon	EVENING SERVICE	
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	TWENTY -E-GH	PRILLIDE Adago and Alleron Cordi. (Vidile, with Great or Patte Need.) ANTHEMS (a) O Core Before His France (b) O Word of Ged Learnest, Grissel OFFERTORY As Parts to Weep Heart Jacob FORTLUDE POSTLUDE	PRELUDE Orner: Coleretey in GA. F. host Planys. March Methods (a) Hear, O. Lord Water (b) The Good Skutherd Barri Bin OFFERTORY An Old Pletting (Violes, with Organ or Plans Acres)	

Anyone interested in any of those works may score them for examination upon request.

On the best best belt a design and showing a second at all second and advantage and showing a second at all second as a design and a second as a second at a secon

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BANDS AND ORCHESTRAS

(Continued from page 703)

64. July 14 19 19 19 14 14 14 1 1 1 1 1 1

This is of vital importance, for correct breath-taking (the correct bowing) is the first principle of correct phrasing. After more sustaining power is devel-oped through tone practice, these scales may be played 16 beats to a breath. These exercises should also be played in all varicties of dynamic gradations. In playing scalistic exercises in quarters or cighths or sixteenths,

the ninth should be played so as to make for evenness. These should also be played

legato, staccuto, and sherred.

Street Compi

At this point care in articulation should begin to be inculcated by the careful practice of these exercises in the various articelations indicated—the conductor being carried to instruct that the first of a group

of sharred notes should be alightly accented

and that the last of a slurred group should be shortened and softened:

Produce de la line Four times through.

Manager Barrier In the playing sixteenth-note exercises

repetst each one, playing it with a single breath. Later play them four times. These should also be played with a light storento, legato, abreed, and in the various articulations; also at different tempos and with ritardandes, acceleratedes, erescendes, di-tainsendes, and so forth. The director must exercise considerable imagination and ingenuity if this work is to be properly effective and interesting. And, above all, he must be both conscientions and exact

ing if it is to be of future benefit. It is far more difficult to secure a delicate Manissimo of good quality than a robust forre, and very few bands or orchestras play softly enough. When you ask for a similaring and do not get it, stop and any so. Begin quain and again until you have more nearly attained the effect you want. As time passes, demand more and more

It would be advisable for no conductor to sound time in this method of rehearsal unless it be done with the same meticulous and exacting attention as is to be bestowed later mon the interpretation of his program numbers.

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gustmark not later than April 15, 1931. In the case of a tie a prize equal to the above mentioned amount will

he given to each contestant. All compositions must be written on one side only of each sheet of paper. THE ETUDE RESERVES THE RIGHT TO PRINT, at regular

space rates, compositions accepted but not winning the prine.

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By accume position must bear at the top Submitted in the School Band and Orchestra Contest. My name is..... The name of my music supervisor in school is

The instrument I play or desire to play is.

The Instrument I play or desire to play is.

All compositions must be the original work of the pupil musided by adult assistance other than that which the pupil has acquired in the

THE VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

IT IS THE AMERICAN OF THE ETLIDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLDINE, SELICIS, COMBINED IN CLERK

The Passing of Leopold Auer

World Famous Hungarian Violinist and Geacher

By HOPE STODDARD

(Leopold Auer was born in Veszprém, Hungary, June 7, 1845, and died in Dresdea, Germany, July 15, 1930. A violinist of renown, he is still more famous as a teacher. He was the pupil successively of Ridley Kolme at Budanest, of Dont at the Vienna Conservatorium and of Joachim at Hanover. In 1868 he became professo at the Imperial Conservatorium, at what was then St. Petersburg, and taught there until 1917. Here it was that he taught many of his since famous pupils. In London he had a studio during the summers from 1906 to 1911 and in Dresden from 1912 to 1914. In May, 1917, after the first revolution, he left Petrograd and soon after came to America, taking up his residence in New York where he was active as a teacher until his death h

EOPOLD AUER was of the calibre which is forever proving new worths. Besides training most of the great virtuosi of the present day he ages, a clear summary of his methods of teaching. The greater part of his life was devoted to the work of instruction, and of his many pupils, some, though still obscure in comparison to their great master, may one day be found to be worthy peda-

gogues to carry on his work. geognes to carry on his work.

The list of pupils who have attained success is, in itself, significant: Richard Bourgin, Eddie Brown, Micsha Elman, Thelma Given, Jascha Heifetz, Francis MacMillan (also for many years a popul of Mr. Robert Braine, Editor of The Violista's Endley, Lodde Mozger, Kathleeu Parlow, Mischel Phartro, Ruth Ray, Max Rosen, Tockha Seidel and Eferm Zirchistish. The scope of the work accomplished by Auer might be the more vividly brought to mind by sketching in a few broad lines the progress of violin playing from the seventeenth century, when the violin itself came into existence in its present form, to the present day. Then it was considered merely as an accompanying instrument, to follow the voice or the dance, interspersing through their threads of melody or rhythm darts of color in the shape of trills and other embellishments. The "fiddler" and other emnellishments. The "nddler" was just what that name implies todayone who could scrape out a merry tone or whine out a sentimental ditty.

The Fire-Brand

THEN CAME Paganini to carry the torch of Tartini's slow lighting. Fully convinced of his supernatural powers he trilled as the devil taught him to trill, he leaped beights of tone only angels might assay (the people of his generation thought it astounding if anyone went even beyond the fourth position); he aroused his audiences to a state bordering on divine



LEOPOLD AUER

frenzy. Having been made "violin-minded" by him, the world of that day began to realize that the four left hand lingers had within them the power to produce such beauty as the heart cries after; it began to sense that the bow arm was an artist with unrivalled propensities. But, obsessed with this new discovery, it began to cavort, to caper and to chord to a gro-tesque degree. The violin was a box from which issued fireworks such as never before had widened the eyes of men. was the pastime of practically all violinists up to the middle of the nineteenth century. though such masters as Rode, Kreutzer and intti sought somewhat to subdue the glare with their solid technical studies

But of late have appeared such masters as Ysaye, Joachim and Auer who redisrare rhythmic and melodic possibilities Auer was in a sense the culmination of this movement. He set forth a plan of violin playing which made expression, the full legato tone, the desideratum of all

The Auer School THE FOLLOWING points might serve

to mark the outstanding character istics of Aper's school; The importance of mental agility.

Ance taught that the systems of all

great violinists, their charts, their diagrams for finger and bow placement, and their carefully thought out precepts concerning economy of motion, go for namelit if the mental processes are not

actively concerned in these maneuvers. If the pupil is not intellectually alert, no count of teaching can make him physically so. It is the correlation of brain and muscle that make for violinistic vir-

2. Full development of individuality, Auer taught not by system but by in-dividual contact. To each of his nunits he gave all his insensity to cultivate particular type of genius inherent in that pupil. He allowed variations in posi-tion to correspond with different types of hands and arms. For instance, he made no hard and fast rule as to whether the little finger should be kept on the bow and no blanket precept regarding the pressure of the left fingers on the fingerboard. He said, "I have always insisted on the one great principle that my pupils express themselves, and that they must not try to express me

3. Training in bowing before fingering is attempted. One pupil of Auer told the writer that he was kept on his bowing studies for a year before being allowed to finger at all. Aner's "Graded Violin Studies, Book I," covering a year's work is devoted exclusively to bowing exer-cises. The wisdom of this is seen if we think back to our early study of violin, We remember the extreme difficulty experienced in learning fingering and howing simultaneously, each being more or less neglected in the endeavor to correlate the two.

4. The position of arms and hands most conductor to the freest monipula-

a. The head of the instrument is so held the back of the violin so that the fingers will fall perpendicularly on the

b. There should be no "shoving of the shoulder underneath the violin." Under this head comes Auer's decrying of the shoulder pad, his contention being that it robs the violin of a third of its tone c. The violin should be lifted as high as possible, in order to faciliate the

change from one position to snother, d. The distance between the arms should be lessened as much as is possible. Inclining the body slight-

ly to the left helps in this rogard. Always, always, Leopold Amer empha-sized beau.iful tone. That, first of all should be the pooli's soal, and the method of reaching it was the method best adapted to that pupil. Never was he weary of reiterating, "Sing, sing on your violin! It is the only way in which to make its voice tolerable to the listener

for tone, with his glorification of the singing, legate quality of the violin, unfolded to the world another secret of violin istic virtuosity. It is through this aspect of his work and through the develo of the many virtuosi who reverently attribute to him their own successes that he has gained eternal fome

Violin Gechnic, Past and Present By George LEHMANN

Technic for Pyrotechnics HUS THE technic of the right hand, as Paganini developed it, is still accepted in its entirety. But this, as we shall

see, is not true of the left hand, for some of the elements of left-hand technic that delighted past generations have been gradsally repudiated and no longer survive. We have ceased to perform some of the technical feats which amaged Paganini's tecnment teams which that superb virtuoso, sudictors and which that superb virtuoso, Sarasate, exhibited. No longer do we crave teclinical exploits, much as we still admire fine command of the fingerboard. We have passed from an age of pyrotechnical display to a period of greater musical seriousness-a period in which musicianship towers above mere virtuosity. The double harmonics which thrilled a bygone generation make no appeal to us; picsicate passages, amusing to our forefathers, of-fend our ears and shock our musical sen-sibilities. Both of these elements of left-The head of the materials as a state that the eyes gazing straight alread hand technic remain valuable as study-may be centered upon it. The left material, but few serious artists of the present day would have the desire or the courage to employ them. Single and double harmonic passages, as well as extended pinnicata effects, have been religated to

the past. We appreciate their virtues as suitable material to increase technical proabstance material to increase technical pro-ficiency, but present-day musicianship can-not he enraptured by them. They have practically disappeared from the technical equipment of the artist of to-day

Decried by Composers

A ND WHERE, among the valued and important contributions to violin literature ature, shall we find the double harmonics and piccicato frolics which Paganini, Sarasate and Kubelik delighted in? In the score of the Becthoven concerto we look in vain for any vestige of such virtuosity. The Brahms concerto sternly ignores them. Even the light, melodious, sparkling concerto by Mendelssohn refuses to recognize these two varieties of technic for which Paganini created a vogue. Similarly in all So this great master, with his regard serious compositions written for the violin

during the past twenty-five years, we can find no attempt to revive these phases of the virtuosity of a former day. Whether the influence of Joachim has extended to the present generation of vio-

extended to the present generation of viohistos—in the same that he placed a higher value on "solid" technic than on pyrotechnical display—is necessarily a matter of conjecture; but it is unspectionably true that virtunsity, as such, is no longer held in high exteem. Nor is it today the goal that our public performers have in mind disavoural of all firsolities of lefs-hand clience, some curious departures from the approved technic of fifty years ago mark the playing of many of our violatists to

The portamento, for example. Spohr and his disciples recognized only one method of passing, in the legato, from a lower to an upper position. Any other manner of joining two tones in different positions on the fingerboard they sternly decried. To them it seemed the rankest heresy so to execute the portamento that the finger seeking the upper tone performed the glide. To-day any number of repu-table players not only indulge in this style of portamento, but they employ it almost to the exclusion of the approved method of the past. Such a question naturally assumes no slight importance in determining the good taste and judgment of an artist; but the present inquiry is chiefly concerned with the marked changes that differentiate the technic of the past from that of the present day. This much, however, may be said regarding the now popular manner of This much, however, may be executing the portamento that if its employment is infrequent and purposeful, if it is executed with great delicacy and at times when tenderness of expression is desired and appropriate, there can hardly be any just cause for disapproval. To-day three styles of the partamento receive recognition, whereas Spohr and Joachim denied the legitimacy of more than one.

Changes in Fingering

THAT THE present generation of artitiat employ elements of technic differently from the illustrious violicitis of the past is hardy unnatural, despite the fast that nothing new has been added to the technic of the instrument subscalabilties. But other technical consistence of the intervent of the consistence of the regarded as substituting something new for what existent nearly a century ago. In

general—so far as the left hand is concerned—such changes may be designated as a different manner of employing the fins gers, rather than as the creation of any new technical problem or the production of any new musical effect.

of any new musical effect.

Prominent among these changes is the persistent employment of the third funger, instead of the fourth, in all upward leaps on the funger-board. Eliminating the question of good taste, it is executingly doubtful whether such a preference can long survive, if for no other reason than that deliberate neglect of a digit naturally workers it.

Highly interesting, if alignity freeders, is a question which has remissed either underestimated or unperceived since in a question which has been added to the control of the control of

Kreutzer, mfortmattly, delivered to the violit world in omessage in a language which could be clearly and enaily appeared. It is even possible that he did not fully realize how with some vertial calculation of his discovery would prove to feature generations of players. He has units of his logical erasioning, and only a fragment of the truth he wished to convey it generally perceived and understood.

The Essence of Left-Hand Technic
WHY DID Krentzer devote such a
substantial portion of his 42 stricts
to the trill? Surely not because, in his
estimation, the study of a more musical
ornament was worthy of more thought and
attention than all other problems and sub-

ornament was worney of more trought and arbiteties of left-hand technic! No, Kreuturr had said a discovery. He had analyze discovery the had analyze discovery the had analyze discovery discovery the had analyze more or less frequently in a musical consposition, but as a vital member of the anatomy, so to speak, of violin technic. He found—possibly to his own amazement—that, hidden away under the external

(Continued on page 753)



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Neceias Violin.

On the P. on the problem made by D. Neceia and the problem of th

High School Music Festivals
(Continued from page 704)

ductors music teachers from the several achooks. These trachers are given suggestions by the Division of Music Education as to interpretation of the compositions, but for the most part, are given a free hand in their conduction.

Rehearsals THE chorus and orchestra rehearsals should be held in different places an that one group will not disturb the other. In order to save the time of the teacherconductors, a schedule giving the time of the rehearsing of each number should be made by the Division. This schedule should be exact and kept up to the minute Lateness and absence on the part of the students should be reduced to a minimum After the first rehearsal, all absentees be reported to the individual schools and, unless a valid excuse is given, their names should be replaced by those of other students who promise to attend faithfully. It is most important to have a waiting list for both chorus and orchestra. If the students know that every one who applies is not accepted, it gives to the project added glamour. If they know that there are others waiting eagerly to resilice them if they are not satisfactory it increases their desire to please.

In the chorus, work for beauty of tung, good diction, balance or in in the or-chestra, turn of the chorus of the c

Accompaniments

THE ACCOMPANIST for the down at should not be a student. There are too many occasions when a quick decision preliminary ratings should be so carried and exact that no excelerance desired care of careful ransient, immater action are manuscre, the accompanion of the companion of

chorus along.

If passible, it is better to avoid the use
of the pisno with the orchestra. As it
grows in strength there is less and less
need of it. The director may feel well
satisfied when the time comes that be eas
aftly leave out the plano in deciding on
his instrumentation.

Beside the instrumental and woral groups,

Beside the instrumental and vocal groups, yoral and instrumental solos, docts, string ensembles, combined chorus and orchestra numbers, will add to the variety and interest of the program.

Arranging for the Pestitud

The ERR ARR certain confident to be considered to the depth of the price of the ground form of the ground form of the price of the ground form of the reconstruction are naturally narrowed down to the reconstruct at hand. In the large city, where each high school has in own additioning a more relective process can be followed. Then the it more or less that the price of the price

this purpose.

If the orchestra pit is not of sufficient of size to accommodate the orchestra, rows of clasirs may be removed to give the

necessary space. There must be adequate dressing room facilities for both chorus and orchestra.

The best newspapers are always willing and auxious to give anote space to school

The took newspapers are aways witners and anxious to give amplie space to selfuol include the property of the control of the property of the p

be of profit for fetters performances have been depended on the control of control of the contro

The Individual School Festival YOTHING so furthers the cause of music in a school as does a music festival. This may take the place of the operetta. In giving a music festival instead of an operetta, the school must face the fact that, commercially, there will be less pain. Many schools stage an operetta each season, giving it three and four nights in succession and filling the house each Since the schools charge admission for their performances, there is much money obtained in this way. The profits go to beautifying the school, to buying special equipment not provided by the Board of Education and so forth. As a rule, the music festival will draw only one night's audience since it will appeal only to the more artistically-minded members of the community. Hence, the mountary loss If the above mentioned financial drawback is considered too serious to be innored, it would be worth while to develop both projects, that is, give the music festival in the fall term and the operetta in the spring term or vice person. It is a good idea, too, to have a joint program

of music and one or two one-set phys.

Music that is being tearned for the citywide featival may be used effectively in
the individual high school. In this way
both the music and the effort expended in
training the groups serve a two-fold purpose. Since, in remaining the group of the
property of the contraining the groups are a twogroups and the property of the
groups of the property of the
groups of the property of the
groups of the purpose of the
success of the large feativel.

Another solin of vantage in giving individual festivals lies in the fact that many more students may participate thin can be sceptified for height descriptions of the sceptified for height descriptions of the property of the scene of the scene of the given and the scene of the scene of the special scene of the scene of the scene of special scene of the scene of the scene of special scene of the scene of the scene special scene of the scene of the scene special scene of the scene of the scene there is no scene of the scene of the scene there is no scene of the scene of the scene there is no scene of the scene of the scene scene of the scene of the scene of the scene there is no scene of the scene

Local Talent Encouraged
STUDENTS of outstanding massical talent have a greater opportunity for solo
or duet work in the small festival, since
they do not have to compete with others
(Continued on base 753)



You can do your side a band. Also of the fellow, to it I mann a better whose it is not of the fellow. It is mann a better whose is the season of the mann a better whose is the season of the season o

sendy. To Jose, be band win payyour games and school events. Or your games and school events. Or band interpret to quiet that are to play the band interpret as proposed. It ages in the pay for a person of the pay of the pay of the fand or the American Expenditure to Sandurd because they are all scientification of the least effect. These well known instrunces are sold on case payment are presented in the payment of the payment of the Business of the payment of the payment of the Business of the payment of the payment of the Business of the payment of the payment of the Business of the payment of the payment of the Business of the payment of the payment of the payment of the Business of the payment of the payment of the payment of the Business of the payment of the payment

S212-78 Superior Ave. Cheveland, Of Makun et H.N.C. Chevined and Americ Standard Base Indianas in Male Wide Dang at Photos tolken to the The L. N. White tolken to the Control of the Cheval and the Control of the Cheval and the Cheval Kindly and me from calcing sed full Kindly and me from calcing sed full Management of the Cheval and the Cheval Name of the Cheval and the Cheval and the Cheval Name of the Cheval and the Cheval and the Cheval Name of the Cheval and the Cheval and the Cheval Addisons the Cheval and the Cheval and the Cheval Addisons the Cheval and the Cheval and the Cheval and the Cheval Addisons the Cheval and the Cheval and the Cheval and the Cheval and the Cheval Addisons the Cheval and the Cheval

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Dugir

By Charles D. Isaacson

No. I

FRITZ KREISTER WHAT HAS assured Fritz Kreisler his bition to confute the taunt of narrowness,

distinctive place in the affections of the world? His playing is by no means without flaw or blemish. Although his technical equipment has astonished all who have heard him, there are those who are his superiors from a pedagogic point of view. His tone is not the largest, nor the sweetest, nor the most baseious or sensions In matters of style, he is not the great

classicist, nor is he the purist. While every violinist adores him, he is not the violinistic ideal, the violinist of violinists.
On the other hand, Kreister has never been considered as belonging to the norman school. He cannot be remembered for breath-taking tricks, legitimate or otherwise, for smashing virtuosity or seasational showmanship

Fritz Kreisler is the great human being of violinists. Who would emulate him must be the possessor of a great heart, of an almost universal understanding and sympother.

Consider this situation. When the boy, Fritz Kreisler, was awarded the first prize at the Paris Conservatoire, Moriz Rosenthal, the eminent planist, brought him as assisting artist on an American tour. Always Rosenthal would teasingly chide the boy: "You are only a fiddler, Fritz. You know nothing but how to play those strings. You can't even talk about anything else."

Just a fiddler! When Fritz returned to Europe he had an overwhelming am-

As a result, he went headlong to the op-posite pole. He studied medicine, became a graduate physician, then went in for Greek and other classical languages, for poetry, for scientific investigations. His dream of a model day was something like this: suorning, perform a sur-

gical operation, write a porm, translate a Greek epic; afternoon, play a violin recital, address a political meeting; evwing, play a piano recital, conduct an orchestra, compose a symphony. His engerness cur-ried him too far. He became jack of all trades and master of none. Finally, after disheartening failures which nearly broke him mentally as well as physically, he formed himself

Nevertheless, he could not remain exbasively a violinist. He is the best informed musician among violinists, the most recorrected and interesting conversations alist among all musical artists. He is the kindest, most generous, freest of prejudice, Ie is the same sort of friend as was Franz

Because of the horizon of Fritz Kreisler's human outlook, his mosic is rich in homely philosophy, vibrant with universal

The reason Fritz Kreisler has risen to his eminence is stated very simply. Music has become for him only the medium expression. He has refused to stoop to pettiness, remaining ever a noble man. In other words, he is first a man and then a violinist

This Chromatic Age

(Continued from page 699)

and should be a stem and unrelating: "Complete School of Technic'? takkmaster, and, in the second place, it . How do Golowsky's transcriptions of may and should be a kind and helpful. (Chopin's Trustee differ from the originals! Trend."

3. What aspect is most important in learn-ing to "bind" chromatic octaves? SELF-TEST QUESTIONS ON MR. HANSEN'S ARTICLE

1. Of what should one be particularly carried in the daily practice of Philipp's play double unter abandontly. 4. How may the practice of Chopin's Op. 10, No. 2, he profitably varied? 5. Name five modern composers who em-

An Overdose of Interest

times reprimend him sharply. This did no good, although the boy really tried to know

An Orerdoo most rikewish at an about the real values of the Matthews was in bad to were a fill the state of the real value of the r

ns reany to number one our sist sign his strength.

Here's flarry case, to Miss C's stratifi-flow were flarry size, to Miss C's a stratifi-dron were the lichton lessons! Gone were the indifference! Harry severel like a new gen-cas, and his because because individe of per-fection. In fact, he remained made: Miss C's tullion for pears and hermon one of here best

Manuax G. Ontora

uearly attains the great end for which it struggles -the creation of anternal bounty," - EDGAR ALLAN POR.

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Regarding Touch and its Signs— Auntyses of Pinno Pieces, Q. (1) In the following examples:

Played for the transfer

On I correct in telling may ample to take the shart order nate from the line of the mo-verding note and not from that of the precis-ing note!

(2) Phasia not the first note of the follow-

Ex. 2 6000

played with a tenete pressure and the said with a limit state to the Some said with their posits to record the star tell their posits to record the star arter and to play the arrond sale as a referred half. How stooks you interact Newtone half. Here could now interpreted to the country of the first of the country of the first of the country of the first of the country o

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away from the pixto, shirly it expectly and type? Whet thus, duple or tribut? Do not to the pixton of the pixton o

when the control was the first better than the control was the

grifer, gette more me-egento Touch for Plane. Q. Whate suspeditions Modif you reco-mend as to study to offer to option a good union involve—darum, Washington, D. C. A. Chapin; the daw more-softs from Be-lative's Modifax; Montr's Someter, Schri-mm's; Technicowsky's.

Rhythm and Time. Rhythm and Time.

Q. What is the difference between children
and fineri—B. B. North Heimil, New Zwelmid,
A. Blythm is the stress given to certain
meetin ports of the strong brain. The citthe regular grouping of Tribinate bears in
assessment and the strong bears. Time is
necessary and to discontinuous designation.

For example, in the relievable,
the discontinuous discontinuou

the A marks the thythm and the * marks the time.

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The Radio

THE RADIO, like the newspaper, is one of the greatest factors in our me ern civilization; but like the newspaper it must be accepted only in parts. We must train our critical faculties to recognize what is worth listening to and what is not Listening indiscriminately to all sorts of things intended for all sorts of people only dulls and deadens our musical sensibilities. Under no condition is the radio to be considered as a substitute for concert-going or the creative study of music. For it must be remembered that the radio, like the pianola or the phonograph, or the vitablene while spreading music to the four corners of the globe, is after all a mechanical instrument and can no more take the place of personal study or a living perforquery than the photograph of a loved one can take the place of that loved one's presence. When great orchestras, such as the Philharmonic, the Boston, the Philadelphia or

others broadcast one may be certain of excellent music magnificently performed. Highly instructive and very entertaining Nor should one miss the opportunity of hearing good quartets, trios or other class sical chamber music whenever offered. The celebrated singers and instrumental soloists of course, often provide splendid musical

entertalament But beware of music that is cheap, vulgar and insipid. It is as dangerous and destructive to our soul as some deadly perm is destructive to our blood.

Reading on Musical Subjects VERY MUSIC lover ought to subscribe EVERY MUSIC lover ought to super-

its more important articles and editorials regularly. This habit cultivated in youth (and there are several such publications specially designed for children) not only provides interesting and instructive half hours of reading but draws one's interest away from the crimes and scandals of the front pages toward nobler and happier events of the day.

Practically every musical magazine contains special departments particularly suitable to one's individual medium. Thus we have violin, voice, organ, and various other sections edited by eminent authorities in

Another form of reading, fascinating to ung and old alike, are the biographies of great composers and great performers. The romance and inspiration contained in these biographies are more enchanting than (Continued from page 690)

the exploits of many warriors and pirates Lastly, music lovers should follow the daily reviews of musical occurrences by the leading critics of the metropolitan news papers, especially on Sundays when full pages are devoted to highly interesting musical discussions and announcements

Advice to the Future Professional 1. HONOR and remember your first teachers who were your stepping stones toward greater achievements.

2. Don't neglect your education. Without a systematic study of literature, history, mathematics, languages and some scien one can prover attain that broad aspect and does understanding that great art requires 3. Whatever you choose to do in music entember that you are consecrating your life to one of the noblest activities of Upon entering this priesthood of harmony and song you must bring to it you utmost sincerity, devotion and idealism.

4. Conduct yourself as man and artist in a manner that will not only reflect honor upon yourself and your profession, but will also be an inspiration to the younger musicians even as the Masters of the past and the present have been an inspiration to

The Amateur

B LESSED are those men and women who undertake the study of singing or playing for the sole purpose of getting more intimately acquainted with this wonderful art, at the same time developing a medium for personal artistic expression "amateurs," and theirs is the joy and thrill of real music making, and, to a leaser deerre, the very eestasy of creation!

The amateur, infinitely more than he who only sits back and listens, fully appreciates the wanderful relaxation and tonic influ-ence creative music affords our overworked bedies and exhausted nerves

Whether it is the barber strumming his guitar between shaves, the housewife hanting hymns in her church choir, the college professor playing a sentimental Choolin waltz, or the great financier struggling bravely with his viola part of a Hayda Owriet, they are all equally bent on escaning from the dull realities of their daily tasks, all equally anxious to lose themselves. ven momentarily, in the mystic loveliness of rhythm, melody and harmony

Those grown-ups who are only willing to make a little effort soon discover that poker and movies are not the only pastimes,

that tearing about in "Petroleum Wagons" on Sundays and inhaling all the gasoline fumes on earth, is not the only way to spend a holiday, that the weather, Wall Street, seaudals, race horses and prize fights are not the only topics of conversation, and that the Almighty Dollar is surely not the only thing in life worth living for! And are or poverty is no handicap

Every human being, regardless of age of ability, can learn to play or sing a little and love and appreciate much. All that is necessary is a little will-power, a little effort and a sincere desire for better and nobler things in life.

Music, the Breath of our Being MUSIC is an inseparable part of life. From our cradle to our grave music accompanies us and beautifies our expe-

But while good music inspires us and awakens our finer and nobler emotions. cheap and vulgar music only excites our passions and arouses the beast within us. It is therefore the duty of every civilized man, woman and child to learn and appreciate the very best in music. The surest way to achieve it is through actual study of singing or playing. The best time to begin is in childhood

Music is not a luxury but a great neessity, a crying need. A serious and sin cere devotion to creative music is the greatest guarantee against juvenile delinquency and crime. In later life, whatever one's profession may be, good music will not fail to draw one's attention and interest away from gambling, Broadway, horses, jazz and

Art is the greatest peace-maker on earth. Who ever heard of wars, revolutions, crusades and inquisitions inspired by music? But love, fellowship, justice, kindliness, tolerance, and humanity, these are feelings inspired by this noble art, and this is the heritage of those men, women and children who follow in its gentle footsteps.

SELF-TEST QUESTIONS ON MR. LIEBMAN'S ARTICLE 1. Why, particularly, are regular lessons

2. Should the pupil practice more or less than usual on vacation days 3. Name three reasons why a change of instructors is inadvisable.

4. What is meant by "creative listening"? 5. What is the root-meaning of the word

Logic in Choice of Fingering By Austin Roy Keeper

CHOCCE OF fingering is a very personal one's individual hands would naturally

and individualistic question. It is also a matter of great importance to every performer, especially virtuoso pianists. great artists differ a great deal in their choice of fingerings for certain pessages lot the impering is always uniform In observing Mr. Paderewski during a long period of years the writer has learned for a fact that he fingers certain passages always in the same manner. In other words his fingering or that of any great pinnist with emotional temperament and erofound mentality sanely balanced is

When asked about fingering a passage in one of his own compositions Paderewslo replied that it could be done in several ways, about equally good, and that whatever fingering was selected as best for

recely a personal habit.

sound best. He also said that, once a comfortable fingering was discovered, it was advisable to stick to it and that usually the most simple and obvious method of fingering was the preferable one. Great masters study the pupil's hands nd advise a suitable fingering for every class of hand, the large, small, slender and Only in regular forms of scales

purely a matter of personal taste Young students should be strictly guided acher who makes each pupil an individual study. Advanced students should discreetly experiment for themselves and thus learn a great deal about their own hands. A fingering unsuited to an indi-vidual will never "go" well. Make the fingering suit the hand according to the personal advantages and disadvantages Left-handed pianists, for instance, require a fingering very different from that of right-handed planists. There are many remedies for had or

undesirable fingerings but none that will suit everybody. Fingering must be 'tried like gloves or shoes. Ear and eye should be depended on chiefly. Each player's fingering will be easy, comfortable and most likely correct, if the effect is good Remember, no one ever gets beyond the stage of study and practice. Only smoly and practice in the right manner can produce spontaneous expression in art-

The Fascination of Gypsy Music (Continued from page 694)



LISZT'S STUDY Notice the small keyboard in the open drawer

of Europe

concert tour, Reminyi would return to

"One of the most famous of Hungarian

his tribe in the Pusto (Puszta) of Hungary,

to bathe himself clean of the impurities

Gypsy musicians, Michel Barm, was in

the employ of Cardinal Csaley. So confederat in his unsurpassable skill on the

violin was this Michel Barnu, that he

arranged a contest at the residence of

his master, inviting the best violinists of

that time to take part-a contest analogous to that of the famous Minnesingers at

"Twelve of the very best were chosen to wrest the palm of honor from Barnu.

These artists were in the service of great lords. Each of these lords was desirous

of showing that he had a musician at least

the equal of him who served His Eminence

that the result of the contest was to en-

painter inscribe in Latin, "The Orpheus

of Hungary.' This painting hangs in the

Gypcy musician at the age of fourteen she

organized, with her two brothers, a family orrhestra that became known far and wide Recently a school has been founded in

Hungary to teach Hungarian Gypsy child-

ren to play Gypsy music after the manner

of their fathers, so that this, one of the

most picturesque and distinctive arts in music, may not be lost.

"Barnu so decisively outclassed his rivals

Eisenach in Germany.

can he seen to this day. "A Gypsy woman of the middle of the eighteenth century, Csinka Panna, also won renown as a violinist. Married to a

A NOTHER Hungarian violinist who he tore the violin out of the hands of the orchestra leader, and, to the stupefaction "A NOTHER renegarian voolmist who astounded the world at Hamburg, London, Paris, and in America with his playing was Remenyi. Reményi played of all present, played the rest of the music as if it were an inspiration of his own. At the end of the mass, when the stranger Bach as well as Vieuxtemps and other had put down the instrument of which he mons composers of his day. But at the had possessed himself, and was asked who end of every concert, as if to show that he was, he answered with great pride, 'Csermack!' We threw ourselves at his art of his people was not inferior to the art of the others, nay, as if to show how much feet, begging him to come back to us. more beautiful Gypsy music was, he would always play bassans and csárdáses. After

"Count Deszofy took him to his home and gave him garb more belitting such a man than the rags he was wearing from being grateful, Csermack looked at us with disdain, and refused to play. It was only after we had got him half drunk with Tokay wine that he again took the

violin in his hands. Paganini had never impressed me as much as Csermack did that day. The agility of his fingers and the perfection of his tone, the somber air of his melodies sung more than the despair of a single man, more even than the despair of his race. It contained the despair of the whole world! "Yet Count Descofy could not hold the

violinist long. An unfortunate love affair had wounded the Gypsy's heart. Csermack, with his violin under his arm, continued to beg from house to house. When people were hospitable he paid them with the divine tunes of his bow. When the hospitality of a home was more generous, he stopped for as long as they would have him, even doing mental services in the kitchen or the stable. But he seldom stopped longer than a few days, and never consented to skeep indoors. Nothing in the world could make him return to civilized life and his hance his already wide-spread renown. The cardinal then ordered the finest painter to do a life-size portrait of Baron in court wandering. A lady of nobility had spurned dress, with the coat of arms and colors

wandering. A lady of mobility used space him. of the house of the cardinal. At the bot-his love after she had encouraged him. of the house of the cardinal. At the bot-What have you to give me to compensate for the world you ask me to leave behind? for the world you ask me to leave behind? the lady had asked. Carmark had should have been also work and latd his hand on his heart This. The lady had haughed aloud, and turned her back on the Gyppe. So he took hand hand had been took the control of the con

"He died in a village in A few hours before his death he composed the melody known to this day in Hungary as Carrance Halala or Carrmack's Death

"Unable to finish the writing of the melody. Csermack wrote at the bottom of mesody. Usermack wrote at the bottom of the page that Bihari should end it. Bihari refused, saying that he would willingly share Csermack's grave but not his honor.

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Why Every Child Will Be Benefited by the Study of the Piano

A Prize Winning Letter By Roberta Ward Bebb

THE PLANO has a particular educational The study of piano music enables the value because it employs all ten fingers and child better to appreciate the variety of demands a kind of brain training that surwonderful compositions brought into our homes by means of the radio, passes every study in school or college, Moreover, the piano is an independent Statistics prove that children who study instrument; that is, you do not have to

have an accommunity instrume

mankind.

world before which great masters have

The training in memory is invaluable

ably the result of music training.

The study of the piano is a means

Accomplishment along pianistic lines is

nerhans the anost distinguished social at-

wants oneself to do.

study of the piano.

by the study of piano.

om daily affairs.

interest close to the home, In addition to all this, the study of plane

Poise is also cultivated by music, that is,

usic make better grades than students who do not. A piano is the "shrine" of a home, the shrine of the most beautiful art in the

It is true that some of the world's foremost men enthusiastically credit music to be of unquestionable importance to their

written compositions bringing joy to all Charles M. Schwab, President of the Bethlehem Steel Works, known as "Ameri-When one has had a course in musical ca's Seed King" started out as a profestraining, one's mind is forced to think about sional music teacher and organist. four times as quickly as the ordinary never ceased to express his gratitude for the mental drill be received in music. Many Then music insures accuracy. In playof the greatest statesmen in the world have of the greatest statesmen in the worst nave had a practical musical training, including service president Daves, Earl Balfour, former Prime Minister of England, Benito Mussolini, Prime Minister of Italy, and ing note after note, thousands of them, one has to train one's muscles and mind to hit just the right note at the right time. This drill translated into business is a great Premier Padercwski of Poland.

Two of America's popular authors, Rupert Hughes and John Erskine, are mu-

the ability to do, at command, what one Cyrus H. Curtis, most famous American The qualities of concentration and quick publisher, is a musician. Incidentally, his daughter, Mrs. Edward Bok, has given thinking are also developed through the dangater, mrs. Edward now, nas given twelve million dollars for musical education. George Eastman, "King of the Kodak business," also gave twelve million dollars A higher standard of ethics and culture, with a higher spiritual uplift, are notice-

for a music school in Rochester. When business men donate like this, surely music Einspeigl independence is realized often more than a "pretty accomplishment." The statement by William Bogan, Superpassed by no other of keeping the child's stendent of Chicago Public Schools, mentes of candago busine schools. It is more necessary for the child to study music than mathematics" proves again the present recognition of the vital importance ves one a means of freeing one's mind

of a musical education. Not to study music is to miss one of the greatest of human blessings, for truly, "Music study exalts life."

LETTERS FROM ETUDE FRIENDS

A Word from the Tuner A Word from the Tuner
To be him and positive of territorial years of register of territorial years. The positive of territorial years of the positive of the p

Rhythm Bands

Rhythm Benna on The Fevrita: the property of t

Musical Acquaintance and Radio To The Evens:

How often has a member of a tensked applicate remarked, "What piece they are playle?" I cuntof syen who wrote it." Mademi khowled

The Geacher, the Pupil and the Untuned Piano

By F L. DONELSON

thought has been given to the condition of the instruments on which students of music practice. We have confrom his own instrument, but we have been satisfied with progress in mere ability to perform without giving much serious thought to one of the fundamentals in successful music study, namely, the training

of the car. If we hear much incorrect speech it eventually passes our ears unnoticed, errors in grammar slip automatically from our tongues. Similarly, a person who continually hears pianos that are not in tune Camet form a true conception of correct monation and is satisfied with ill-sounding

The piano teacher who, by force of circumstances, goes to the pupils' homes and habitually hears pianos in various stages of out-of-tunciess caused expect to possess an acute sense of pitch or to appreciate an acute sense of pitch or to appreciate fine distinctions in harmonic relations. He becomes inured to false tones and distorted intervals. Therefore, the fact that the condition of pianos in most homes is very had indeed affords a cause for serious solicitude and alarm among some of the most noted thinkers in the realm of musical nedameries

Blurring the Senses ONE OF THE first to make a state-

ment regarding the importance of a pupil's practicing only on instruments that are kept well in tune was Professor Edward Dickinson of the Oberlin Conserva-tory of Music. In leis book, "Music and the Higher Education," he says, "Strange as it may seem that notes 'jangled, out of bene and harsh,' should give pleasure to anyone of average intelligence, yet the abundance of evidence that they do so indicates that the training of the youthful car to discriminate between the pure and the impure is not to be neglected. The guide to musical appreciation need not decm his effort wasted when he preaches upon the need of preparing the auditory tense to catch the finer shades of tooc

In the March, 1925, issue of the Twarrel Journal, Dr. Sigmund Spath, author of Cormon Scase in Music, is quoted as follows: "The condition of planes in American homes ladicates a general curcumpture of the control of the spather." lessness concerning music, and the teacher Who does not pay attention to car training

What the Study of Music Will Do

By HERBERT WENDELL AUSTIN

The Study of Music:

Reveals the glories of concord and the unloveliness of discord. Establishes precision and accuracy

Coordinates all the activities of the Coordinates an tree activities of body into an efficient and unified whole. Insures a correct and rapid mental conception plus a dependable physical re-

INTIL VERY recently little or no pupil to play only on pianos that are in good condition. Along the same line of thought Mr. Harry Edward Freund, director of the Music Research Burcau, very recently declared, through the medium of the Chicago Eccaing American, "The \$900,000,000 which the United States spends annually for musical education is being largely wasted because the American musical ear

is being destroyed by untuned planes in the The statements of these three wellknown men who are interested in the general advancement of music in this country indicate that, despite the noticeable improvement that has been made in the interest the teachers take in the condition of the pupils' pinnes, much more remains to be done. It is not probable that all teach-ers are aware that further improvement in this direction is incumbent upon them, that they are the authorities in charge of the situation, and that on them the purcuits and pupils depend. Tuners of pianos still aver that more than fifty per cent of the pianos

they are called on to tune are found in such condition as to be practically useless A Further Duty

for musical purposes.

THE TEACHER can never know how ress a pupil misses because the pisoo is not fit to practice on. It is evident that someone in authority should inform the parents that if they wish their ehildren not to be subject to the retarding influence of the out-of-time piano, they should see that the instrument is tuned every six months For at least one very obvious reason the teacher seems to be the logical person to do the informing : him that is in authority they ant to believe.

are apt to believe.

Diligent inquiry among the parents of music pupils has revealed the fact that they not only expect the teachers to advise them concerning the condition of the pianes the namels use, but that they consider a teacher who fails in this respect lax in his duty. The average parent knows little about music, music teaching or pianos and there-

There appears to be no valid reason why teachers should be reluctant to advise. Inasmuch as but little of tonal culture and ar training is to be derived from the use that the planes be kept in good condition so that his pupils can progress more easily and rapidly will be given credit for having the certainly doing little to develop the one re-year with the given credit for having musical aptrit of the pupils. So far as a superior interest in his pupils' advance-possible the teacher should influence a ment and in his general musicia-schip.

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Advice to "Has Beene"

By GRACE R. VAIL

**A T THE bridge-party the other night Mrs R., who has not played in sublie for ten years, covered herself with honors by her brilliant performance." Such an item in the daily press or on the lips of a friend is often the beginning of a tragedy; for Mrs. R. knows full well that she will be invited to play again and that she cannot hope to approach the perfection of that last performance, which, after all, was but a lucky "fluke." She simply will not dare to promise, because she knows that either her fingers or her memory will play their usual impish tricks.

Here is the story of one mother who was wise enough to foresee and avert such catastrophe

During the cleven years of her married life, children, undependable maids, illness, household cares, social duties, club work, all conspired against the alluring prospect of taking up music in earnest. Occasionally there would be opportunities when she would painstakingly get her hands in shane double thirds, scales, octaves, arpeggios

Then, one fall, when both the children were to be sent to school, she decided to master her old studies in good earnest. All of her old friends-Clementi, Cramer, Thellurg-were trotted out and raced up and down the keyboard. She never thought of beginning without exercises first, for she had made it her motto that "One can-not work without good sharp tools."

and Czerny

Ready to Build

EVENTUALLY her fingers began to feel firm and full of strength and clasticity. They were in shape—but for what? She seemed to be exhausting time and energy without apparent result. Even her friends said, "Now you are practicing, why don't you come and play for us?"

She decided then and there to have one picce ready to play in a week. But she did better. She had renewed two rather simple pieces, one of Schumann's and one of Grieg's. The next week she began on two new ones: Chopin's Third Ballade and Rachmaninoff's G-minor Prelufe. She also reviewed a Chopin Scherzo which she had memorized long ago and had nearly The next week, instead of beginning with

technic and exercises, she selected the difficult spots in each piece and memorized these one at a time. Finally she took a page put together and memorize. This furnished technical material. In the Prelude, for instance, occur stretching passages, arpeggios, ustained work for the left hand, octaves for the right, staccato notes and instances of the "drop tone" for both hands. The of the crop tone for both staccato, sus-lained "organ" tone work, passages calling for contraction, stretching and speed, ar-

peggies, trills and much finger work,

After practicing about three days, doing

difficult work alternately from each of the two pieces, Mrs. R. . . . found that she had the greater part of each memorized. It required only two weeks more of this intensive practice to enable her to put together and memorize both of the composi-tions. To finish them and give correct interpretations was next a matter for consideration. Her gain in technic was real-ized by the fact that, after a week's practice on the two new compositions, she could play acceptably the Scherzo which had "stumped" her the week before.

Thus in three weeks' time she had gained technic, learned two new pieces and re-learned one brilliant composition. But the biggest gain was in self-confidence. She had now a feeling of power. She had accomplished what she set out to accomplish. She no longer feared to play privately for her friends or in public.

What Are Scales For? By A. A. WINTON

In praxo technics no subject, perhaps, is of the thumb passing under the fingers and is principally for the purpose of training so little understood as the purpose of scales. First, we must consider what scales are not in order that we make plain what they Scales are not five-fineer exercises in the sense that they promote general development of the fingers, for scales do employ all the fingers alike. There are principally two forms of scales

-scales with the thumb passing under or fingers passing over the thumb, the fourth and fifth fingers remaining idle, and scales with the fifth finger passing under or fineers nassing over the fifth, the thumb and second finger remaining idle. The latter form of scale playing is taught in connection with octaves, and in the days of Liszt and Rubinstein was very popular, especially with Kullak.

The most common scale, of course, is that The Courtright
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the thumb to do smooth work, going under fingers and fingers passing over the thumb, as the case may be. For these reasons the main thing in scale study is to watch the movement of the thumb. In slow scales the thumb must pass under as soon as the second fager has played and most remain ender until it is needed. If this one point is neglected, scale playing as a technical aid has absolutely no value and the time spent in practicing is utterly wasted, for scales, since they do not use all fingers, do not train the fingers of the hand as do cofinger exercises. Scales should be taught in various

rhythms two, three and four notes to the count and with the metronome. Experience has shown that without a metronome, very few people ever develop a speed of more than three hundred notes a minute-But with the metronome setting a pare the student can acquire fluency in a reasonably short time

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MASTER DISCS (Continued from base 702)

Ravel's "Rhapsodic espagnole" was and the Grand Symphony Orchestra, an written in 1907. It is a strice of vividity consistion which we greatly regret. realized tonal raintings in Rayel's perticular style, comprising Prelude a la mit, Maloquena, Habanera, and Freia. The first section which prepares the mood of those that follow, is a poetically atmospheric one. Malaguena and Habanera are both founded upon traditional Spanish dance-forms. Feria, which is intended to convey the impression of a Stanish holiday, is rhythmically stimulating and has been praised as the best section of the work. The "Rhapsody espagnole," although not a genuinely great work (it is too studied in effects to be called inspired), is nevertheless colorful and has 2 piquant charm. M. Piero Coppola does

Ravel's Sharp Delineations R AVEL, AS the poet of petite tensi-bilitie, created in his Persone pour and infinite defaute a minor work of consid-trable charm. It is good to have this little piece in his own orchestrated version, in a reading as spaciously conceived and phrased as Pierne and his Colonne Orchestra give us on Columbia disc 67785D. The recording, too, is unusually fine.

In praising a new recording of Debussy's Iberia last month, we omitted to

Authentic Hungarian music is less known on records than that type which has sprung from the influence of it. Brahms' "Hungarian Dances," Liszt's "Hungarian Rhapsodies" and various other compositions of similar genre may owe their origin to Hungarian folk music but they can scarrely be called truly Hunearing in character. The czardas, that garnes as character. The czardas, that national Hungarian dance with its passignate quality and changing rhythms, deserves to be known in its native form-We therefore submit a list of authentic recordings made by gypsy orchestras of gardes typical of the true Humgarian

mperament. Meg azt mondiak-Csárdas, and Beszegodtem Tarnocara Boitarnak-Csardas, nlaved Victor recording on discs 9700 and 9701. by Beneze Károly Czigányzenekara. Victor disc 78767.

Victor disc 78767.

Ropogós A Csizmán Amit Vettél-Csar-das, and Szerelmes Vagyok, Csardas, played by Debreczeni Kiss Lujos Csigna-wuckara. Victor disc V11000. senekara. Victor disc V11000.
A Ti Utcatokhu, Porzik A Debreczeni, Kiardas, and Rég Szakadt Fel A Sziven-hől, played hy Debreczeni, Kiss Czigamrenefeara. Victor disc V11001. Elrabelts A Galamben, and Csékolom A Kis Kezedet, played by Marci és Czigâny-zusekara. Columbia disc F10131. Fehér Selyem Csipkés Szélú, and Manpoint out that we were considering Vic-tor set 77, played by M. Piero Coppola dulafa, played by Bura Såndor és Caigany-rendora Columbia disc 10221-F.

the raising and lowering of a finger-

Thereupon Kreutzer seized upon the trill as the surest foundation on which to build

then the whole edifice of violin mastery must necessarily be weak and faulty!

un strength, precision, accuracy and agil-

he a beautiful trill was of relatively slight

importance; but considered as a funda-

mental principle of all left-hand technic

the trill, Kreutzer found, deserved the end-

less patience and study of every violinist

truth which he sought to proclaim is erasned in its simplicity and perfection.

the violinist will not have to fight the same

technical battles over and over again. In-

stead, his left-hand problems will be more mickly solved, his hours of daily toil will

he reduced, and his enjoyment in his work

will be both immediate and complete.

Violin Technic. Past and Present (Continued from page 743)

beauty of the trill, lay one of the unrecog secrets of left-hand technic! He learned that, in reality, the trill was nothing more than a rapid reiteration of two tones, during which one finger is active and the other quiescent. He reduced the and the other quiescent. He remove the speed of the active finger till no resemblance to a trill remained, and there he found what he sought. He found the very germ of left-hand technic! Deprived of its rapidity, this reiteration proved to be nothing else than the simplest possible digital act of which a violinist is capable-

the raising and lowering of a finger! Reduced to such a clear and simple truth, it was not difficult for Kreutzer to carry his reasoning into a higher domain. All left-hand technic, he reasoned, every phase and variety, requires strength, pre-cision, accuracy and agility of the fingers. These four qualities are imperative. they are absent in the very simplest technical demand that can be made of a player

High School Music Festivals

(Continued from page 745)

tain a place on the program. To the school, the community, and to the combined vocal and instrumental groups the advantages of the music festival in the single school are apparent. The idea is being developed in many far-seeing com-

The ultimate success of the music festival depends upon a wise selection of music, and of participants, the cooperation of the schools concerned, a careful training in the performance of the massic, a very necessite and detailed organization, the maintenance ing audiences will be inconceivably great."

munities.

from all parts of the city in order to ob- of strict discipline and the development of young performers. We in Philadelphia have worked along

the fines suggested and feel that the results have been good. In the words of Samuel Luciar, a music festival whose and whose preparation has been good "is doing an inestimable service for American music. Furthermore, the effect of this training in the uphailding of discriminat-

"There is a loftier audition their secrely to stand high in the record, It is to stoop down and lift enabled a little higher. There is a solder character than that study success increasible. It is the character which arts are an outsides of correspondin."—Hanny Van Denz. "There is a loftier ambition than merely to stand high in the world. It

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(Continued on page 756)

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Tobseco Jar: Any pipe smoker would be delighted to own this fine heavy glass jar, fitted with brass cover and pipe holder. Only two subscriptions. which rose to such prominence under the lendership of the late Augustus Stephen Vogt, will make a short tour of "The States" early in the new year winting

Crawb Set; Indispensable always. Truy made of hammered metal, nickel-plated, size 8½" x 6". The brush is an exception-ally good one, 5½" long. Only three sub-

work in training young musicians for en A New Condy Dish: Fine golden mulze china with floral decoration. Nickel rho with perforated hinged handle. Will look well on any table. You'll be pleased with this dish. Three new subscriptions. semble performance, is dishanding, breamse of the failing health of Chalmers Clifton, its inspiring leader. The organization was financed through the generosity of Mrs. E. H. Harriman; and it is reported that she will give its library to the New York

Sandwich Tray: A fine golden maire china didi, neatly flowered with nickel-plated rim. A tray of which you will be more than proud. Only three new sub-Public Library and its instruments to Columbia University. The Society has given an average of ten concerts each acason seriptions.

The Prize of One Hundred Dollars, offered by the National Association of Or-Cigarette Case: Brown boarded steer-hide, finely carved. An exceedingly at-tractive case. Only two new subscriptions. ganists for the best organ arrangement of the overture to Borodin's "Prince Igor," has been awarded to Edward S. Breck

Six-Pirer Household Brush Set: Con-sisting of bath, toilet, bottle, clothes, re-frigerator and vegetable brushes. This organist and unusical director of Temple Sharey Teliko, of East Orange, New Jerset will find a thousand uses around the house. Only two subscriptions. Salad Fork: You'll be pleased with this sterling silver handled fork. A fine holiday gift. Two subscriptions.

BEWARE OF FAKE

SUBSCRIPTION AGENTS We again wish to emition music lovers against paying money to strangers solicit-ing subscriptions for Time Error Musse Managers. A reliable subscription worker carries unquestionable credentials. Care carries unquestionable credentials. Carrielly read any contract or recept offered you before paying money. This will avoid misander-standing and possible loss. Constant receipt of complaints from music levers who have been imposed on reach this office. We cannot be responsible for the work of swindlers. thus producing a timbre very pleasing to seems to have been carried back from America by some of our good nussical friends from Italy; for among the prizes

sand Lire (four hundred dollars) offered "WHEN we apply the adjective 'musical' by The Neapolitan Society for an orchesto either man, woman or child, although tral composition to be played at one of its

'A small child who discordantly strums on the piano is often regarded as a musical child, but a new who discordantly strums on the plane is regarded as an an-musical man. Yet to the person who is not in the least interested in music, that very man, by reason of totaling to strum on the pizmo at all, is regarded as musical-even to be fond of producing pseudo-musical sounds is, in the eyes of countless people

World of Music

(Continued from page 681)

The Vienna State Opera is reported to

be making an attempt to revive interest in

the ballet. Humor in the dance seems to

States" early in the new year, visiting Cleveland, Buffalo, Columbus and Detroit

The American Orchestral Society of New York, after its ten years of splendic SIGNORA ELVIRA PUCCINI, widow of the composer, died recently in Milan, at the age of seventy. 4

"MONTEZUMA" an etern as a Meccon rubpert, by Muratee Arnold, soas brancheas en Juse
Britande Mariela, soas brancheas en Juse
Armeld, some treeprive years can, ankived
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produced in Production," Section," as in 1806,
"The Marie Marie Marie Marie Marie Marie In 1806,
"The Marie Mar tickle the salates of the Austrian canital as Franz Salmhoier's, "The Good-for-Nothings of Vienna," based on a story by Eichendorff, has repeated the success of Richard Strauss's "Whipped Cream" given The Mendelssohn Chair of Toronto,

do THE VERDI COLLECTION of original man-macrigia and rare poetrants, which had been formed between the private building, has been re-cently obtain to the La Scala Theoriest Museum of Milm.

MME, LEO DELINES, widow of the common of "Lakend," the ballons "Carpetlia" and "Sylves and reasy other western of common of the common of the

THE ARGENTINE GOVERNMENT, access to report, has raised a found of use hand bestiand declarate to sponger a visit to that cound the Philadelphia Orebestra.

MANUEL DE FALLA Spenish correspon, bed hosen in Assertes by the Tellies. "Ell lune Brigo" and "Somberre by the Tellies. "Ell lune Brigo" and "Somberre by the Hellies Asserted by the Hellies and the Hellies

ALBERT AUSTIN HARDING this year completed his twenty fifth year as Director of the loands of Himbols Lawrencher, in honor of which hard a Silver Auniverse Centeri was green to March ayears, with group former members of the loand as guest, Sharey Tehlo, of East Orange, New Jes-sey, Second hoores went to Edwin Arthu-Kraft, organist of Temity Cathedral of Cheveland, Ohio. "Prince Igor" had an American "revival" when samptoonely given as the opening performance of the last season of the Philadelphia Civic Opera

COMPETITIONS

COMPETITIONS
THE SWIFT AND COMPANY PRIZE
and the Biralieth Sprague Codidge
Foundation Fire have not yet been an
notined for competition for this year; so
we have been and romed by those under
whose amptices there contests are condirected. The Aliquot Plute is a new instrument The White Peacock, lately produced in Munich. The Aliquot Flute is described as combining certain qualities of the tone of the oboc with those of the regular finte,

THE NATIONAL ASSOCIATION OF HARDISTS eilers a prize of one thoneand dallers, for a composition of the compos

THE SOCIETY FOR PUBLICATION OF MERICAN MUSIC offers this year free jub station of two or the Chamber compositions of the Chamber composition of the Chamber composition of the Chamber composition of the Chamber composition of the Chamber of the Ch

AMERICAN COMPOSERS or to be invoiced on the programs of the New Jersey Orchestra with Rece Politics or to you discovered to the the American Composers of the C

THE CHICAGO CIVIC OPERA COMPANY cellustrary contents to the European scholarship of operate and the European scholarship of the European scholarship of the European scholarship of the European Company of the European Compa

to a Wester, Christian and 3500 for a Trib for Like, Victoria, and 3500 for a Trib for Like, Victoria, and 3500 for a Trib for Like, Victoria, and Fino are ancested for the National Physics and Massic Chris-le, and the Like and the Christian and Christian Anderson or to be and for an United States. Backet Island.

AN OPERATIC DEBUTY PRIZE of sections of the control it gave a concert in the festival hall of the nservatoire, under the direction of Wil-

What is Meant by "Musical" By CYRIL SCOTT

me are persuaded that we know exactly what it means, we merely think we do; in point of fact we are but locsely using eatch-word which may denote well-nigh anything. Indeed, so relative is the term that on one person's lips it may mean one thing, and on another's it may mean another. Applied to a child it connotes something different from what it means applied to an adult; and applied to a professional it means something different from what it means applied to a layman

to merit the honor of being thus termed. -The Sackbut.

ized several seasons ago, with the ultimate idea of all-American productions of opera in English, and "working toward the develonment of an American school of music drama by offering American composers a medium for the production of their

medium for the production of their works," his amounced that, because of un-settled business conditions, it will suspend activities till the season of 1931-1932. Another set-back for our native musical art for the stage.

The Composition Contest fever genn

now open to competition there is one of live Thousand Lire (one thousand dollars)

offered by the Royal Academy of Italy, for music to the Hywn to Firpil written

by Ugo Fieres; and another of Two Thou-

The American Opera Company, organ-

The Concertgebouw Orchestra of Amsterdam, has visited Liège. Belginn, where, at the opening of the Pavilion of the Low Country at the Exposition now in progress,

lem Mengelberg,

Radio Jargon Clarified

(Continued from page 706)

Cadenza: (1) A florid passage, in vented by or for the singer and introduced near the close of a solo, to display the compass and agility of the artist's voice. (2) A passage of a similar but very more elaborate nature, introduced into a concerto or other instrumental piece. In former years, when extemporizing was a highly developed art, this was a very popular means of the instrumentalis showing his powers of invention, Mozart, Beethoven, and many of the early masters and interpretative artists achieved great renown in this field. Beethoven left written cadenzas for several of the Mozart concertos as well as for those of his own W. T. Best wrote some remarkably ingenious and appropriate in style cadenzas for the organ concertos of Handel. The modern composer usually supplies cadenzas to fit the mood of his composition; and generally these are

(3) Any decorative passage, of few or many notes that are not an integral part of the melody or its accompaniment, introduced to adorn or enliven a cadence or theme in a composition. Chopin attained the highest level in this art, his ornamental groups usually partaking so much of the hody and spirit of the member they embellish as to be almost inseparable from it.

tions of the text.

Canon: A composition (usually vocal) in which a theme, or "subject," is first given out by one voice (or part) to be taken up in turn by each other voice and repeated strictly. The first appearance of the theme is called the Anteredent; while the repetitions are known as Conrequents. The imitation may be at the unison; or it may be in any interval above or below the Anteredent. There may be any number of parts and more than one theme. Thus a Coscon four in rice would have four parts and two themes.

Of the many variations of the form, those most familiar are: Canon Accompanied or with free Ports

Canon Accompanied or with free better. In which the control voices may fairnful a samplying the initiation. Supplying the initiation. In which the canon by the Canon for any multiple of those in the Antecedent, and the Canon for any multiple of those in the Antecedent, and the Canon for the Cano

Cannot by Diminstrion: In which the notes of the Conveyeers are requisity but notes of the Conveyeers are requisity but of the context of the other portion, or the context of the outer are not strictly instance, the context of the outer are not strictly instance, in which there is no limit to the possible report them. Removed and Castrhe belong to Blad Mice is a well-known example.

Blad Mice is a well-known example.

Cantata: Originally a piece to be sung. in contradistinction to the Sounts, which was a piece to be played, or sounded. The tative and arioso (melody), for a single voice with accompaniment. It was originated by Caccini, Peri and Bardi, and introduced the new Musica in stila rapprecontation (music in a style for represent ion) which led to the birth of opera and oratorio and through them to the style of composition in vogue today. printed in smaller notes than other por-In the more modern usage the word de-

notes a vocal composition which is a moon

of recitatives, arias and choruses, and which became an established type in Bach's monumental church cantatas. Practically limitless in the variations of its form, the true cantata will have always an accompaniment and the poetry will be What chiefly differentiates the caetata from opera and oratorio is that in the latter pair there is an actual presentation or relating of a definite dramatic action, while in the cantata there is only a mediation or reflection meen these great or beroic events. The cautata and the oratorio often trespass upon each other's hounds. There are oratorios which would have been better named cantatas: and there are contatas that are in almost every way oratorios. The simple estatata hamber cantata came into being through Carissimi, who was at his zenith in Rome

ita was established in its mold by Johann Schastian Bach The musical trifles, so often published under the name of captatas, intended for child or amateur production, have no kinship with the true art form further than that they happen to have songs, choruses and a medicum of recitative. They belong to the lower order of musical works for the stage and should be designated as some type of light opera, if there is a type

about 1635 to 1672; and the grand can-

light enough to suit their claims to this



MUSICIAN'S WIFE: "DEAR ME! I WISH GORDON WOULD MEMORIZE A MUSICIAN'S WITE. DESA MEET THE OF CLORIFIED JAZZI

MUSICAL BOOKS REVIEWED

A History of Music By Gazer General Wilds

Broad in its temporal as well as in the
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The secondar By GRACE GREEKEV WILM

The Way Man Learned Music

Ru BORERO W. CLAMORNE By ROGERY W. CLAIMONNE.
Here you heart have to make drawn that you can heart out to bright out to the characteristic of the control of the characteristic of the characteristic

for more over 103 pages, Price, \$2.50, Published by the author.

The Newberry Memorial Organ At Yale University

A mean way of the company of the com

Price, \$2.00, Publishers, Yale University Press. Schumann's Concerted Chamber

Music Ru J. A. PULLER-MAITLAND Support of the property of the

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When I was a GPH

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How Long Does It Play? Compiled by T. C. Your.

A tool with a speciment but very desirable the rest of section of the s Compiled by T. C. Youk

44 pages. Price, 73c. Publishers: Oxford University Press.

The History of Opera in England Roy Groupe Cucile

A rear value being with "In the proper and authority by a rear and a rear an

Songs of Praise for Boys and Girls By PERCY DESCRIPT, R. VACCHAS WILLIAMS, MARTIN SHAW

There are slougle unlocked here, with few skips or uthorn by universit passenges. We do not overhood the time old Austrian Hyene of Haydey authorship nor the many popular and averbisk the flow one received in the result popular in the property of the result popular in the result in th

The Charloteer By JOHN PRINCING moved which has for its storif the in-dust's strength for "place in the ran," rivolty between two sisters for lame for large gires the needed impetus to the and for lave gives the necessal superact to the piet.

The two main characters study forcefully, our sympathy and with. This is, therefore, a sorrel to be read in quiet call evening-when life timel seems to offer little of stress.

2003 pages. Price, \$2.50. Proficers : D. Appleton and Company.



H

-JUNIOR-ETUDE ADD.

CONDUCTED BY ELIZABETH A GEST

Miss Anderson's Surprise By GLADYS M. STEIN

"Do we have club meeting this next them in a few minutes and see if you still Saturday?" asked Clara as she was leav- think it unfair. ing Miss Anderson's studio

"Yes," answered the teacher, "and we shall begin promptly at eleven o'clock." "Who is to be in charge this time?" strong cord and tied one end to Richard's "Doris Gustafson will lead the games,

but I have a little surprise for the mem-"Won't you tell me what it is going to

" Clara begged. 'No, not to-day; but you will find it out at the meeting," was all that Miss Ander-

son would say. Clara kept thinking on the way home about that surprise. She knew it would be something unusual and probably would contain a lesson for the whole class.



ing was bright and summy, and the children gathered early at the studio for the meeting. With the exception of Clara they were busy talking what they had done on Labor Day and their new teachers at school. Clara naid no attention to what the others were She wanted to see what Miss Andong.

derson was up to After the business session was over the teacher left the room and soon returned with a covered husket.

"What are you going to do, Miss An-derson? Build a house?" Empire cried as she uncovered the basket. In it was a paving brick, a pail of red paint, an empty ottle, a box, and, last of all, an auto tire

Smiling at his question the teacher turned to the class and asked Richard and Paul to step to the front of the room. the class, "do you think would win in a piano playing contest?"

"It wouldn't be fair to match them against each other," Helen objected, "be-cause Richard is a fourth grade pupil and

"Helen's right," they replied.
"Maybe she is," continued Miss Anderson, "but we shall try a contest between things she had tied to his hands and arms-Paul knew the hint about poor hand position was for him. The others real-

ized it was a lesson for them, too.

The result of Miss Anderson's little illustration was hetter lessons from the entire class. The children became more Going to the basket she picked up the careful in their practicing because they peil of red paint and covered the label with a sign reading "POOR HAND PO-SITION." Then she instend this to a saw that bad mental habits caused just as much trouble as weights hanging on bennda

"What is that for?" Richard wanted to ??? Ask ANOTHER ???

1. If a scale has five flats, what is the signature of the dominant of its relative

2. What is the leading-tone in the key of C sharp? 3. What is the value of a triplet of six-

teenth notes? 4. When was Schumann horn? 5. What instruments comprise the string

section of a symphony orchestra? What was the nationality of Grieg? 7. What instrument is this?

the second second second 8. What is meant by "in unison"?

9. In what opera do the Knights of the Holy Grail appear? 10 What composer



OUR FAMILY MUSIC HOUR By ELVIRA JONES

Sometimes in the evenings When my practicing is done, We gather round my piano For an hour of music fan.

I play the songs we three can sing; I know the ones that please. For Dad and Mother like to sing The sweet old melodies.

Then Mother says, "I wish you'd play That 'Minuet in G.' I think it's such a pretty piece;

You play it splendidly: And when I've played it to the end. My father says, "Do play

That little waltz with all those runs By Chopin, did you say?" This music hour with Mother and Dad

Is such a pleasant one. They help to reap the pleasures That my practicing has done.

Scales

Everystor practices scales, of course, but it seems that many times neonle practice them without understanding them or knowing just what they are, The scale is a very assist form in our

The Greeks used scales in their music as long ago as five hundred B. C. And they had many more forms of seales than we have now depending on how they are ranged their whole-steps and half-steps The arrangement of our modern MA-JOR scale is TWO WHOLE-STEPS, ONE HALF-STEP, THREE WHOLE-STEPS, ONE HALF-STEP, If you

memorize this form you need never be nucertain or confused when playing a MA-JOR scale. It does not make any difference where you start the scale. Just follow this form Also, notice, if you divide this in half,

you will find that you have two sections exactly alike. The Greeke called three sections "tetrachords," and the meaning of that was that it made a little tune to be played on four separate strings, for of course there were no keyboard instruments in those times.

Go to your piano and make a MAJOR scale; divide it in half and notice the two similar sections. Do this on each of the twelve tones in the octave. Then of course they must be fangered correctly and practiced over and over to be played fluently and smoothly. Do you do your scales well for your tracher? If you can play all of your scales under-

standingly and fluently it will help you in your musical progress, because scales are the background of music. Next time we will take up MINOR scales.

> Practice Play By ELVIRA JONES

I make my practice hour each day An hour of fun and joyful play! I let my hands

Be Juck and Jill. And down a hill! (They're really playing scales, you know, But I just never call it so.) Then each hand

Le some ony elf. By itself! (I practice each hand separately,

So it will move appropriately.) When they're fairies, As I Nimer,

They're making Each practice hour is one big game, But I am learning just the same!

"Gee," he complained, "I can't do any, "Gee," he complained, "I can't do any-thing with these weights haveling on me!" "No. Richard, you can't," the totcher answered. "But if you had all or even half of these bad habits in your mind you would be just av hadly hurdesed even if they dish't show." "Why, Richard of course," Tommy an-Like a flash it came to Richard that Miss Anderson was giving him a warning about his poor fingering habits.

Paul only a beginner "What do the rest of you boys and girls think of Helen's objection?" inquired the "Guess, I'll have to be more careful." he thought, "if a habit like that can keep me hack in my music. No use to pay

while Miss Anderson was removing the

POOR RHYTHM. "You will soon see," she answered

The brick was marked "POOR RHYTHM" and tied to his right elbow. The box soon hung from the third finge of the same hand, and its notice read left arm she hing the bottle with "CARE-LESS PRACTICE" marked on it. And last of all she tied the chain with its sign "POOR PEDALING" on his right ankle *37---

children, you claimed that it wasn't fair to match Richard against Paul in a playing contest because Richard was the more advanced. But who would win now with all these things tied on Rich. ard?"

Why Paul of course," Tommy shouted. Richard's face which had been so bright at the beginning was gloomy now





JUNIOR ETUDE—Continued



Little Biographies for Club Meetings No 34 - English Composers

IN ADDRING over the list of composers in the Little Biography Series, you may have noticed that there were a great many German composers, and many Russian and French and Italian, but not any English

This month will be a study of English composers, most of whose names are familiar. And, while this list could be made though in America his name is more familiar than his music at the present time William Sterndale Bennett (1816-1875) wrote many things for orchestra, though in America his name is more fa-

miliar than his music at the present time. But the music, as well as the name, of Sir Arthur Sullivan is known everywhere, and people who are not musicians at all seem to enjoy humming and whistling the tunes from his comic operas. For these operas, his friend Gilbert wrote the words (or librettos) and the words are such an



SIR ARTHUR SULLIVAN 1842-1900

important feature in these operas that their authors are generally spoken of together, as "Gilbert and Sullivan," and this does not happen in the case of any other opera

Some of "Gilbert and Sullivan's" favorite operas are the "Mikado," "Pirates of Penzance," "H. M. S. Pinzfore," "Trial by Jury" and "Iolanthe," and these are frequently given by large opera companies as well as by groups of amateurs Sullivan's dates are 1842-1990, but as

in the case of the other dates in this month's study, they need not be memorized. They are given for "reference" and to keep your note books complete.

Parry and Stanford are other well-known names, and these composers were professors of music in Oxford and Cambridge Universities. Sir Edward Elgar, born in 1857 and still fiving, is one of England's best known composers. Many juniors have played his pieces or are familiar with them, especially the famous march "With Pomp

and Circumstance." Coleridge-Taylor, an Englishman of African descent, is well-known in America for his setting of "Hiawatha," the very popular Longfellow poem about the young Indian hero. This poem, by the way, has been translated into nearly every language and is popular in all countries.

Delins, Bantock and Vaughan William are other familiar names, and they are still as the basis of his composition?

living and more "modern" in their com-nositions. The "London Symphom" of Williams is frequently played in America and is very beautiful. Gustav Holst, John

Bridge, Arnold Bax and Lord Berners are well-known English composers of the modern type, and their music will probably he heard more in the future than it is to

The best known of the modern English composers is, of course, Cyril Scott (born 1879 and still living). His writings are full of interesting harmonies, and, besides writing many large works for orchestra, he has written many little pieces for piano so that juniors have more opportunity of knowing his music by actually playing it rather than by merely hearing it. Percy Grainger was born in Australia in

1882 but became an American citizen and spends most of his time in America when he is not on long tours as a planist. Juniors have often heard and played his com positions and many have probably heard him play also. In his compositions he fre-quently uses folk-song tunes in which he is very much interested Arthur Bliss (born 1891) also spends much time in America, choosing California

His works are very "modern," but one does not have many opportunities of hearing Eugène Goossens (born 1893) has also

come to America and is well-known as an excellent conductor as well as composer For your club program you might use: Elgar, Powp and Circumstance (just the march section.) Salut d' amour



Grainger, Irish Tune from County Der

Country Gordens (rather difficult), Chil-Scott, Fairy Folk, Song from the East,

the operas (if any of you sing). Questions on Little Biographies Name five modern Eaglish composers

- 2. Name three operas of Gilbert and 3. Name two or three English composers
- who live in America. 4. Who wrote the march "Pomp and Cir-
- Which composer uses many folk-tunes

Ear Graining

A very good ear Is a very fine thing, And will certainly help you to play; A very noor ear Is no good at all, So start in to train it today.

Original Compositions

It often happens that the Juniors write little compositions that they think are rather good and then send them in to the Junior Etude. But the Junior Etude does not use such things, and so they must always he returned; so it would save everyways be returned: so it would have excep-body lots of trouble if you did not send these in. Show them to your teachers if you want to, or to your families, but do not send them to the Junior Etude. There is L. E. K., but the name is written carelessly

and cannot be read and there is no address on the paper. So this particular conposition cannot be returned. It is called "Trees." If the writer of this has been wondering why he or she never heard from the Junior Etude about it, or why it has not been returned, that is the reason. Incidentally, that is not the first thing that has been sent in without a return address. but it shows how important it is to write clearly and give your address.

DEAR JUNIOR ETUOR: I play the piano, guitar and harmonica. I am interested in Junior Music Clubs and,

although there are none here, we may start

members have to play an instrument? We

have already started a rhythmic orchestra.

the rhythmic orchestra for the beginnings

of a club? The new members who cannot

play in it might write essays about com-

posers, and all might join in musical games

and group singing to end the meetings.

DEAR JUNIOR ETUDE:

IRENE McNest (Age 13),

From your friend.



DEAR JUNIOR ETUDE: I play triangle in our rhythm orchestra. We have a club and study the lives of the

great composers. I enjoy my music so much and wish that all girls and boys one if we get enough members. Do the could study it. From your friend

VIRGINIA WATRING.

New Hampshire DEAR JUNIOR ETURE Our piano teacher has organized a club, called the "G Clef Club." It is divided into N. B .- Some music clubs make it a rule that all members must play an instrument, while others do not. Each club makes its two parts and I am in the first division. My ambition is to become a planist. One own rules and regulations. Why not use

of my hobbies is reading about famous old masters and music From your friend. Lois Kasser (Age 12), New York



DEAR JUNIOR ETUDE: I was eight years old in February, and this is my first letter to the JUNIOR ETUDE. My mother and father were born in Philadelphia and we came out here to live about three years ago. Since we came here my mother has been teaching me music on a baby organ. I am enclosing a little straw brapelet that was made by a little native child.

From your friend, KATHRYN MARIE HESS (Age 8). Africa Inland Mission,

Mabuki Tanganyika Territory, Africa. Gilbert and Sullivan, songs from any of DEAR JUNIOR ETUDE:

I am six years old and have studied music pearly a year and have played in my first recital. Mother reads me letters in the Iunton Erune. I am fortunate to have

a teacher who lives just two blocks from my home. From your friend SARAM AMANDA PHILLIPS (Age 6),

Answers to Ask Another

1. One flat. 2 B sharp. 3, A triplet of sixteenth-notes has the value of one eighth-note.

4. Schumann was born in 1810 comprised of the first violins, second olins, violas, violoucellos, double basses and harps.

We have a morning service in our school where someone sits up in the front of the assembly and calls on people to read stories or poems or tell things. I want to use some of the poems in the JUNIOR ETUCK for our assembly.

From your friend CLARE SCHWARTSTRAUER (Age 10).

Oregon Letter Box List

Letters have been received from the following, and we regret that space will not permit these letters being printed-Margaret Eledge, Quenton Scarboro, Lenise Marie Hattey, Carolyn Street, Sarah Schlisserman, Oressa Weston, Lenita Clark, Mary Jo Jones, Helen Wetterling, Sylvia Sadofsky, Angelina Rains, Ella Marie Hendel, Mary Sue Freeman, Carol Betts, Lanrence M. Smith, Barbara Martindale, Dor-

othy Jeffries, Elsie Martin, John Young, Sue Evelyn Hillard, Sheila Kelly, Sarah

6. Grieg was Norwegian.

8. In awison means different instruments or voices producing the same pitch.

9. In the opera "Parsifal" by Wagner,

10. Maurice Ravel, Name Time

THE JUNIOR ETUDE will award three Office, 1712 Chestnut St., Philadelphia, Pa. pretty prizes each month for the best and

neatest original stories or essays and answers to puzzles Subject for story or essay this month-"Musical Anecdotes." Must contain not over one hundred and fifty words. Any boy or

girl under fifteen years of age may compete whether a subscriber or not All contributions must bear name, age and address of sender written plainly, and

must be received at the Junton Erune.

Counting Out Loud (PRIZE WINNER)

The value of counting out loud can not be written on paper. It is very easily demonstrated when the child who is used to counting out foud and playing with correct rhythm is given a position to play with others. Also counting out loud is very helpful when a metronome is not handy. The benefits derived are unlimited and orchestra leaders demand it.

I have taken piano lessons for about four years and violin lessons for one year.

My teachers required counting out loud. I find my counting very helpful in trio and orchestra work.

When we moved from a town of about fifteen thousand people to a city of about sixty thousand people my sister and I were able to step right into orchestra work again because of the exactness of our playing. Also, we are able to play plane and violin accompaniments for my mother's vocal solos.

MARJORY A. CURRELL (Age 11)

Counting Out Loud (PRIZE WINNER)

In beginning a piece your teacher usu ally has you count out loud. Perhaps sometimes when you are practicing alone you will think that it sounds queer to count out foud, but it is not queer. It helps you with your music very much.

Sometimes I do not count out loud and 2 my pieces are not nearly as good as when ount cest four

I think that if pupils would count out loud more, their music would be better I am trying to cultivate careful habits

of counting out loud so that my lessons will become better. Without time or rhythm music is only a lot of different sounds. To make your music pleasing you must keep exact time by counting out loud, at least until you feel the rhythm or swing of the music, for a good strong rhythm is the heartbeat of

PATRICIA ERICKSON (Age 9),

Counting Out Loud

(PRIZE WINNER) Every music student should try very hard to count all music aloud. It is im-possible for two, three or more people to play together on the same plane or different instruments without counting. It is the

only way to karn "team-work. The proper value of notes and rests can be learned only by counting them aloud. Counting aloud develops a sense of rhythm. Hearing the counts helps to get the natural accents correctly placed, and makes the difference between primary and sec ondary accents. This, in turn, helps us to get correct phrasing, or to bring out the musical thought more plainly

JUNIOR ETUDE CONTEST

before the tenth of October. Names of prize winners and their contributions will published in the issue for January. Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters. Connectitors who do not comply with ALL of the above conditions will not be

The teacher can be sure that the pupil understands the correct relation of meter and rhythm only if he counts aloud JUANITA FISHER (Age 11), Texas

HONORABLE MENTION FOR MAY ESSAYS

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the office of THE ETUDE bearing a postmark not later than February 15, 1931 No one who has passed the twelfth birthday on the above date may compete. In the case of a tie a prize equal to the above mentioned amount will be given

All compositions must be written upon one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.

THE ETUDE reserves the right to print, at regular space rates, compositions accentable for publication but not winning

the orize Owing to the immense correspondence at THE ETUDE offices no compositions will be returned unless especially requested and accompanied by adequate

Every composition must bear at the top Submitted in the Junior Prize Contest

My address is.....

My father's name is..... My mother's name is.

All compositions must be the original work of the pupil unaided by adult as sistance other than that which the pupil has acquired in the regular course of musical instruction.

(Compositions, of course, mean essays and not musical compositions.)

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE By EDGAR ALDEN BARRELL

Merry Shipmatts, by Paul Valdeman

-they have invested son chantery," designed eith help them while aver hours or to light

monotonous tester in a sailor's life is bold left-hand The bold left-hand melody with which this sheet sleetd opens, reminds us of their score; and as we play it with the seed's lusty, untrained voices

The Full Moon, by Mone-Zucce Mere is a particularly nio

composition by one of Arte-cu's best known women co-posers. When Mans-Zuc-was just a small girl she w the pinno selout on a certa auton with one of Ne rk's largest cechestra r playing won rusch prais-tlast she was promounced I "prodigy." In there

Ciaries, by Ella Ketterer.



Totem Pole Dance, by Irene Rodgers. What an interestre we are having this with Gipsies and Indi-

sine in nearly obliterated or freeze accusing storage by and raythmated and respond out.

Diske this dance very decisive, accusing storage by and storage an anontonously storage towards. Cradle Song. by H. D. Hewitt.

Blue Iris Waltz, by Mothilde Bilbro.



Dance of the Cypsy Children, by Meri Publi

probably the

EDUCATIONAL STUDY NOTES

The Pompadour's Pan, by Charles Wakefield Cadman.
As some of us with pool memories will Madree Pympadour was one of the near the besides of olden Prance. Her charm to inself, or the power of the power

Music for Children

By G. A. SARGENT IN HIS book, "Crotchets," Percy A.

Scholes quotes an interesting interview he once had with the late Dr. Eliot, President Emeritus of Harvard University. Eliot was then eighty years old. "A good music school," he said, "gives an admirable training for eye, car and hand and imparts an accurate and faithful use of all the senses. It is through a training of the senses in a high degree that the human race has attained all its most valnable knowledge, including the applied sciences of the last hundred years. Music is not physical training alone but also intellectual and moral training. . . It is by a wonderful coordination of the

senses, acting in common with the imagina-

tion and the reasoning power, that the greatest discoveries of the human mind are brought out and put to de the work of humanity. Music is not a mere recrea-tion, a refined hobby. Actually it takes its place as an education—as a means of de veloping the human child, of drawing out latent powers and enabling him to make the best of himself. So far from being 2 special subject to be reserved for children of the well-to-do, music is one of the very best things for children who will leave school at fourteen. A musical trateing is the child's birthright, though often, at present, he may be deprived of it. Nothing will more perfectly cultivate the human







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